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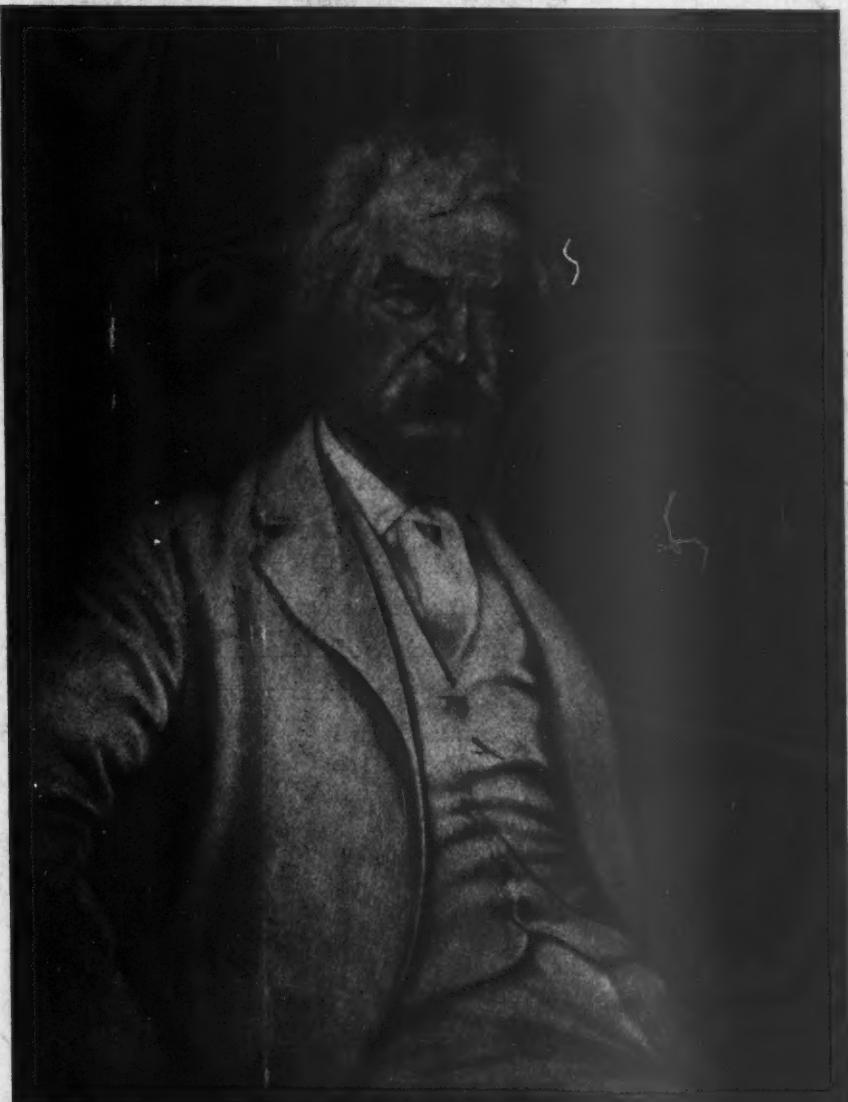
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NOV 5 1934

ART DIGEST

Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"MARK TWAIN"

*A Mezzotint by Frank A. Nankivell,
Done as Part of the Centennial of Twain's Birth to be Celebrated Next Year.
See Article on Page 19.*



1st NOVEMBER 1934

25 CENTS



"UNION STREET—NANTUCKET"

By ANTHONY THIEME

NOVEMBER CALENDAR

15 VANDERBILT AVENUE

6th to 17th—Water Colors and Etchings by JOHN E. COSTIGAN, N.A.

6th to 17th—Miniatures by EDA NEMOËDE CASTERTON.

6th to 17th—Pastels by DOROTHY OCHTMAN, A.N.A.

13th to 24th—Water Colors by ELEANOR PARKE CUSTIS.

19th to 24th—Exhibition of Return Fellows—American Academy in Rome.

20th to Dec. 1st—Drawings and Prints by JEROME MYERS, N.A.

Evening of 22nd—Annual Drawing of Founder's Exhibition.

FIFTH AVENUE GALLERIES

5th to 17th—Paintings of Rockport and Gloucester by ANTHONY THIEME.

13th to 24th—Portraits by CATHERINE P. RICHARDSON.

20th to Dec 1st—Paintings by CARL WUERMER.

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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

A Harbinger

The buying and selling of antiques is not a proletarian industry. Neither is the buying and selling of paintings, nor of prints, nor of sculpture. Only an exceedingly small percentage of the 16,500,000 persons who are officially reported on relief in the United States would ever have become buyers of art even if the times had been prosperous. The small portion of the American people who could have been depended on to acquire works of art and antiques, did not so much lose its ability to buy when the depression came as it did its inclination to buy. Some never lost the inclination to collect, and kept on at it. Others have resumed buying gradually. And now comes an event that provides a source of optimism to the whole art trade.

It is the success of the Fifth International Antiques Exposition, managed by George W. Harper and held at the Hotel Commodore, New York. According to an estimate compiled by Charles Messer Stow, the antiques editor of the *Sun*, the dealers who exhibited took in more than \$100,000. Mr. Harper has already leased the same quarters for the next show, the time of which has been changed from fall to spring, April 8 to 12, inclusive. According to Mr. Harper, the attendance surpassed that of the first exhibition, in the boom year of 1929, and there were

many more paid admissions. "All of which," added Mr. Stow, "sounds good to a trade that has had little to cheer it up for some time."

London dealers in antiques have had something to cheer them up also,—something that adds confirmation to the reports that trade is so brisk in England and prices so high that American dealers in various forms of art are having difficulty to obtain objects over there at a price that is not impossible. The Antique Fair, which was held in Grosvenor House, London, accomplished sales of approximately \$750,000, according to the *London Times*, which also reports that space for next fall has been doubled, and that it has all been rented.

Concerning the New York exhibition, Mr. Stow said: "One noticeable difference between this and previous shows was the large number of primitive pictures displayed. These early attempts at art, either in the form of portraits or of landscapes, are being industriously hunted out by pickers and dealers, for they know that a really crude specimen is sure to find a ready sale.

"Another type of object more in evidence than in any other year was the wood and iron implements with which household and backyard industries were carried on. A great number of collectors of early tools have arisen in the last few

years and they are keen on discovering new specimens. Those dealers who brought unusual examples of this class of article, found a ready sale for them. Pennsylvania antiques were also more in evidence than in former years."

Surrealism

Now it is Surrealism that is astride the peak of attention in the world of painting. Conservatives and radicals are lined up against themselves, with the same old fury. The fight extends not only "South of Scranton," but East, West and North. Peter Blume could not have done a better job—in stirring controversy in all points of the compass, if he had stood on a mine superstructure at Scranton and sent his levitating figures jumping (or floating) over bath houses in a complete circle, as it was done in the old-fashioned cyclorama, which originated in France under that name and ended in America as "panorama." Just at the point where all existing art controversies, including that over Orozco and Rivera, were about to be settled—they can only last so long—here come Mr. Blume and his Surrealist colleagues at the Carnegie International to form the center of a new storm.

Throughout all the history of art, mode has succeeded mode, and school has suc-



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Readers of THE ART DIGEST afford a vast market for artists' supplies.

sceeded school, but usually there have been long periods between changes. Now it is hard for all but the quickest minds to keep track of the "isms"—have you made a study yet of Totalism? They come so quickly that ordinary mortals are overwhelmed.

It may be that the modern economic world has turned artists so far toward Intellectualism—there goes another "ism"—that the most "intellectual" of them have dipped their hands deep down in the economic broth, have stirred the mass from the very bottom, and each, according to his predilection, chosen the morsel on which he thought he could thrive and develop.

Surrealism is not new as an art form. It consists in organizing the dream-images of the subconscious mind. The only thing that is new about it is its explanation, the linking of it with Freudianism and psychiatry—philosophy and science of the subconscious. If the artist who adopts it as a medium is a great artist, it necessarily follows that he can produce great pictures of the Surrealist order. Whoever has looked on Miro's "Dog Barking at Moon" has had an experience comparable with the reading of one of the eerie and subjective poems of Poe.

It is a good guess that the turmoil of "isms" in the art world will last as long as does the turmoil of economics and politics. Then, choose your "ism" if you can make up your mind, or join the valiant host which arrays itself against all "isms" under the banner of one of them, Conservatism.

And be as happy as you can.

Artificial Culture

The papers tell of Henry Ford, American motor millionaire, buying the home of Anne Boleyn with the object of bringing it to this country—to be re-erected on foreign soil amid alien surroundings. An important landmark to Britons is this original home of the English girl who became the wife of Henry VIII. The question might be asked, What is the good of uprooting this building from its native earth? What connection does it have with American history? Might it not be more appropriate to preserve for posterity any one of countless American historical relics, and keep them in their own environment?

By reason of her riches, America can now lay claim to the home of Anne Boleyn, but whether in America or England, the cottage, because of the traditions that surround it, belongs historically and spiritually to England. To satisfy the hobby of a rich American, Britain loses physical possession of an historical landmark. America gains nothing but—artificial culture.

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Volume IX

New York, N. Y., 1st November, 1934

No. 3

George Luks, Dead One Year, Given Memorial Exhibition at Newark



"Johann Most, Anarchist," George B. Luks.
Lent by Mr. and Mrs. W. F. Laporte.



"The Wrestlers," by George B. Luks, 1905.
Lent by the C. W. Kraushaar Galleries.

Exactly one year after the death of George Luks, on Oct. 30, the Newark Museum opened a particularly comprehensive exhibition of his work. The 120 examples trace the lusty individualism of the artist from his earliest newspaper sketches, made during the Spanish-American War for the Philadelphia *Evening Bulletin*, to the portrait of Homer Saint-Gaudens, dated 1932 and lent by the Carnegie Institute. To this exhibit, which includes most of Luks' famous paintings, fourteen museums and more than a score of private collectors and art dealers have lent canvases, water colors and drawings. One of the largest groups has been loaned by Arthur F. Egner, president of the Newark Museum, and long a friend and collector of Luks.

The death of Luks left a void in America's art world that perhaps never will be filled. Sometimes grouped with such great American individualists as Ryder, Homer and Bellows, Luks was more than a painter; he was a distinct personality, whose influence will be felt for years to come. His dramatic passing was in keeping with his life. Early on the morning of Oct. 30 last year, Luks had gone out to observe the effect of light on the "L" in New York's Sixth Avenue. Then what he had secretly feared happened, an heart attack. His body was found in a doorway at 6:45. Luks then was 66.

Writing an introductory note in the catalogue of the Newark exhibition, Guy Pene DuBois gives this fine evaluation of Luks: "There are so many complications in the imprint of a real character that a short record, as this one must be, must seem at the outset to be either inadvertent or unfair. Casually one might designate George Luks with the

word gusto. But one could not let it go at that. It would immediately become necessary to explain, for example, that this gusto was rather like Rubens than like Hals, that it was seated in the heart of the man as well as in his hands. Indeed, the explanation would, of necessity, lead into comparisons with a great many American painters who believe that large gobs of paint and great sweeps of enormous brushes are conclusive proofs of the existence of virility. Luks' gusto is not, like this one, merely a matter of mannerism. His sledge hammer drives spikes that could be driven with no other implement.

"His style is an invention of necessity. The man is, if you could stand a word in the modern jargon, a dynamo. His pictures are an overflowing of the fullness of his own life. There are three other words by which he could be, again casually, depicted. These are sentimental, sensuous and superstitious, and are dangerous, because misleading to use in America. His processes are the antithesis of the intellectual ones of dry Puritans. His intelligence is informed by his feeling. Armed with a little less fluidity, a Latin virtue, one might place him with such broad British heroes as Fielding and Sterne and Rowlandson. He is more mystic than any of these, and a richer and more subtle colorist. But life gives him a similar reaction, and he is not more able, than they, to purse his lips and mince his words. And his art which appears to be an essentially masculine or manly affair has all the instinctive force of a feminine guess.

"The man will paint the decadent viciousness of a character like the Duchess and the virtue of a blonde young girl with equal understanding. He will go, like Dickens, from Bill

Sykes to Little Nell. Indeed, we may see him in this exhibition lead from the delicacies of the 'Little Milliner' to the beefy brutalities of the 'Wrestlers.' He records the pathos as well as the joy in children. In his paint is all the humanity of Gothic art. His wrestlers are not conquering Greek Gladiators. In this, perhaps, is the full story of his approach to life and art. He cannot play with intellectual abstractions. He will force the evidence of reality until it is impossible for those of duller reactions to mess it."

A dynamic character himself, who took unsparely from life that which he wanted, Luks had little sympathy for the "misunderstood" or weak in art. He stated his credo of life and work in these words: "I can't see this rye-bread and water business. Nothing comes of it. Let the artist go out and earn a decent living. If not by his art; then by his intelligence or by his muscle. Let him eat square meals and sleep deep sleep and live hard and lustily. That's what makes art. That's what feeds genius."

At the time of his death, the *New York Times* printed this graphic description of Luks: "He was, according to James Huneker, 'A Puck, a Caliban, a Falstaff, a tornado. He is sentimental. He can sigh like a lover and curse like a trooper. Sometimes you wonder over his versatility; a character actor, a low comedian, a poet, a profound sympathizer with human misery, and a human orchestra. The vitality of him!'

"The striking contrasts of his interpretations have always puzzled the art critics. . . . No subject did he despise—except possibly the 'pretty' type of still life."

Critics Stirred by Awarding First Carnegie Prize to Surrealist



"Sunburned Nude," by Guy Pene du Bois (American).



"The Fifth Year," by John R. Grabach (American).

Denunciations and scathing comments filled the critics' columns as a result of the awarding of the \$1,500 first prize to Peter Blume's "South of Scranton" at the 1934 Carnegie International. The thunderheads that broke under the jury's choice aired many grievances stored up in the art critics' hearts. Some condemned the prize system, others the dullness of the Carnegie shows, while a few were grateful for this annual conveyance of the mountain to Mohammed. From Chicago to Boston the reverberations echoed.

The complexity and confusion of contemporary life, as reflected in the faithful mirror of art, is found in the Carnegie exhibition, according to Meyric R. Rogers in the Pittsburgh *Post-Gazette*. "Whether we like it or not," he wrote, "it gives us a colorful and challenging picture of the world we and our European kin live in and carry around with us in our hearts and heads. Pittsburgh alone has this remarkable opportunity in the Annual Calendar of the Arts.

These last few years have made us all puzzled and rather tired, to put it mildly. It seems to me that the artist on the whole is rather puzzled and tired, too. Like most of us, he is also somewhat anxious about his next meal. At times he finds it hard to keep his mind on his work. He finds it difficult not only to get his picture idea, but to hold it long enough to carry it through without being distracted to something else. Before he finishes the job he is apt to wonder whether it is worth doing after all, and, alas, too often whether it will be readily exchangeable into food, clothing and rent. Can we blame him?"

Margaret Breuning of the New York Post assailed the evils of the prize system: "If there is a certain bewildering profusion of aesthetic ideas and technical performance in the varied facets of this large exhibition, there is one clear, insistent fact that needs no penetration to discover, namely and to wit, the absolute evil of a system of prize awards. The generous sums now bestowed on prize winners should be diverted to the acquisition of paintings from the exhibition. In bestowing prizes there is the establishment of a scale of ex-

cellence, in the buying of pictures there is no question of better or best, no placing of laurel wreaths on work without artistic significance, as in the award of first prize to 'South of Scranton,' to Peter Blume, or apparent slight cast upon outstanding works in many sections, such as the brilliant figure pieces by Guy Pene du Bois and William Glackens, also in the American section."

Calling the first prize winner a "stunt canvas which has a certain, provocative interest, as any puzzle does before its solution," Miss Breuning described it as having "no apparent artistic value—its organization, is nil, its color unpleasant, drawing, building up of form also slight, while as for aesthetic content, I doubt if there is any." The foreign sections, she found display "more vigor than in last year's exposition. There is less reflection in them of the distracted state of the world than made itself apparent in the 1933 Carnegie. In many cases the increased interest of different sections is due to the elimination of some of the old war horses who have usually pranced in the foreground; in most instances, however, it is the presence of fresh, imaginative conceptions that even the present stalemate of the economic

world has not dimmed into apathetic expression."

The American section to Dorothy Grafly of the Philadelphia *Record* revealed "a strong objectivity, and a trend toward realism that often lends it a brittle paint quality." This year's International, in Miss Grafly's opinion, "is one of the most balanced and most interesting exhibitions yet staged by its sponsoring Institute. It contains, perhaps, nothing that will startle the world but it reveals an unmistakable stabilization of art thought; a sobering up after years on a jag. The dark brown taste of the hangover that for some time muddied the world's art product is beginning to clear. Artists are reaching up from the slough of despondence, and climbing out of their preoccupation with technique toward a clearer, more objective interest in the world about them." Calling the brittle clarity of "South of Scranton" "unreal realism," Miss Grafly remarked: "Whatever Scranton may think of the Blume canvas; whatever artists and connoisseurs may say about the picture as a prize-winner, it cannot be denied that the painter has a personality of his own."

"Mediocre" was the description given to the American prize winners by William Germain Dooley of the Boston *Evening Transcript*. About Blume's surrealistic contribution, Dooley said: "The composition is carefully and almost self-consciously worked out until the canvas takes on somewhat of the aspect of a child's building-block game . . . It is all very childlike and charming and deliberately naïve—but also completely counterfeit and insincere. For Mr. Blume has deliberately put one over with what the artistic profession is wont to call an exhibition shocker; in other words a painting that will stand out and shriek for attention among the 356 at the Carnegie Institute. He was aided in this by the very obvious fact that he can draw well, and compose fluently, and is adept at the brush strokes of a miniaturist. He was also clever enough to scent the direction of the tides, with economic conditions, nationwide propaganda, and the pendulum of fashion turning from the Francophiles to good drawing plainsman art. One might have guessed beforehand that al-

EVELYN MARIE STUART SAYS:

The story telling picture may be out of favor, but the story telling picture salesman "goes on forever." There can be no denying that the life histories of artists or the incidents that gave rise to some certain work add immensely to the appeal of art. It isn't always the picture on the easel in the darkened and velvet-hung room that opens the heart and purse of the client sitting in the deep upholstered chair. More often it is the mental picture worked out in the prospect's imagination by the purveyor of art standing at his elbow. An artist whose life story does not make good copy is hard to sell. The first requisite to artistic success today would seem to be a clever press agent. The most successful picture salesman I ever knew once declared that he sold a story and threw in the picture.

most any jury of award was this year sentimentally committed to the encouragement of our native artists, so that the selection of an American working in our very plainest 'regional' manner was a natural expectation."

From Henry McBride's viewpoint in the New York *Sun*, England and Italy lead in the serenity of production. The other artists and our own seem worried. "The American section," he noted, "is confused, groping, uncertain of direction and trying a little of everything. The French section is not, trying anything. It is completely static. It gives the impression of having quit in despair. In the Italian and Spanish sections work is still continuing in the factories—I mean in the ateliers—though with nothing like the cheer that is to be observed in the English group. Unless these British painters are fibbing unconsciously, which isn't likely, for in art one doesn't fib, then it is clear that the English have begun to believe that the war is definitely over. One may not envy them the quality of their productions—for, alas, there is no greatness in it—but one must envy the English their state of mind. They are serene and out of serenity greatness often comes. It certainly doesn't come out of confusion and fright."

McBride was unhappy about the exhibition as a whole, which he described as "dull." "The tales the artists tell are all twice told and it is difficult to attend to them . . . The atmosphere of the whole show is routine, and one walks through it without ever once being stirred to excitement, and the chances are that, ten years hence, the very committees that assembled these canvases from the ends of the earth will have completely forgotten them." Like Margaret Breuning, McBride attacked the prize awards in no soft manner: "The prize-awarding this year has been peculiarly indiscreet, and perhaps for that very reason it may have an educational effect, at least in the city of Pittsburgh itself, where there is scant toleration for what is known as modern art, and where there is sure to be an outcry at the bestowal of first prize and \$1,500 of Mr. Carnegie's good money on such a work at Peter Blume's 'South of Scranton.' This is a thin, tin-panny imitation of French 'machine-age' art by a young American who tried hard to be in the latest fashion but didn't succeed. Pittsburgh's horror at the award, may incite it to more thorough study of the whole prize-giving question and therefore may prove, in the end—as I said before—educational."

Emily Genauer of the New York *World-Telegram* found that native talent excelled with American artists "displaying increasing strength and originality." To her Blume's canvas is "a strongly individualistic work in which color is invariably stimulating and original, composition most carefully and acutely organized and brush work so smooth that outlines are razor-sharp."

Taken as a whole the exhibition was to Edward Alden Jewell of the New York *Times* "a galvanizing experience." He also found a good deal of merit in the much disputed painting. "South of Scranton" is an extraordinarily fine piece of—let us say 'pure' and 'intellectual' and coolly, abstractly 'considered'—painting. The composition seems (except for the placing of one of the aerial gentlemen) flawless; the color orchestration, subtle and convincing."

Helen Appleton Read of the Brooklyn *Daily Eagle* did not share Jewell's opinion. After deciding that the award was "slightly old-fashioned," she remarked: "Mr. Blume is an able craftsman and his juxtaposition of unrelated ideas is ingenious and baffling—

Another Surrealist Picture in the Carnegie



"Summer at Saint-Michel," A Surrealist Painting by Pierre Roy (French) in the 1934 Carnegie International. According to its exponents, Surrealism is the Freudian theory applied to painting, by which the subconscious activities of the mind are presented by images without order or sequence as in a dream. There is nothing new about Surrealism, except the name. At the Marie Stern Galleries in New York may be seen two examples painted in 1769 by an unknown French painter. Pierre Roy and Joan Miro are today probably its best known proponents.

they suggest that only the key is missing for a revelation of ultimate truth, but in the end they fail as symbols and are pictorial gibberish comparable with the literary efforts of Gertrude Stein."

Grace Kelly of the Cleveland *Plain Dealer* found the selections of the jury "too fragmentary in content and execution to be marked with honors which should place them in the rank with the great paintings of the past, done when men who were giants lavished the experience of three lifetimes on a single canvas. A number of the selections, to be sure, are saturated with charm, but most of them are unimportant, even in intention, and the kind of thing that hosts of artists everywhere do at least as well."

"The first prize winner indicates the latest style in juries, made up practically of non-producers running true to form. For in it we find an ingenious contraption, laboriously manufactured out of all the ingredients upon which the pseudo-esthetes of the moment have placed their stamp of approval. They tell us that 'Peter Blume's paintings have been classified sometimes as abstract, sometimes as expressionistic, and again as surreal,' and sure enough the beholder may find any of these warring points of view somewhere on the canvas, depending on where his eye happens to fall. Kuniyoshi is suggested, and Sheeler, Matulka, Spencer and Lurcat. A certain neatness in the assembling and handling may be a merit held over from Blume's early training in commercial art."

At the Fifteen Gallery

After the close of the Members Exhibition at the Fifteen Gallery, New York, on Nov. 3, Charles A. Aiken will hold a one man exhibition of recent paintings from Nov. 5 to 17. The canvases will include flower subjects, landscapes and one portrait. Among those who received special notice from the critics at the present members show were Alice Judson, Hanns T. Scheidacker, Lars Hofstrup, Charles A. Aiken, Herbert Tschudy, Charles Hovey Pepper, Armand Wargny and Marion Monks Chase.

Brave Beneker

With the passing of Gerrit Albertus Beneker, American art has lost a personality whose paintings and lectures bore witness to an appreciation for the dignity and beauty of labor and industrial processes. Beneker died at his summer home at Truro, Mass., aged 52, just having finished a portrait of his daughter, "Helen, Sixteen," to be exhibited next month at the Fine Arts Museum, Springfield, Mass.

Most widely known for his Liberty loan poster "Sure, We'll Finish the Job!" Beneker found his models among the working men. The 300,000 copies of his poster took his brawny waterfront character to all parts of the country. "During the war he volunteered for service and was put to work painting posters to stimulate the patriotism and morale of workers in the essential industries," the New York *Herald-Tribune* recalls.

Since the war Beneker devoted much of his time to lecturing on the relation of art to an industrial age. The New York *Times* reports his attitude: "There may be as much art in rolling steel or building a motor car as in depicting a landscape on canvas or turning a block of marble into a life-like figure. The business of art is to reveal the beauty in all things which affect the every-day acts of life. We should use it as a means of bringing about a better understanding and a true appreciation of why we are here and what we are really doing."

Beneker set up a studio in a steel mill in Cleveland where he painted workmen at their tasks. A one-man exhibit of these canvases was on a circuit for thirteen years. He has figured in important exhibitions and is represented in several permanent collections.

"I Always Like a Lion When It Roars"

Live animals are serving as models for Edwin Megargee's course in animal drawing and painting at the New York Art Institute. Trips to the zoos of Central Park and Bronx Park and lectures by several prominent animal painters will supplement Megargee's instruction.

Master Impressionists Figure in Exhibition



"Portrait de Madame Manet," by Edouard Manet.
One of the "Master Impressionists."

Yielding a fair survey of the entire careers of Manet and his friends, the exhibition by the "Master Impressionists," at the Durand-Ruel Galleries, until Nov. 10, gives an account of the painters from the time they began to "find themselves" until each found his own distinct path of creation. Led by Manet against the academic canons of beauty, the Impressionists' revolt was inspired by an enthusiastic interest in actuality in contemporary life and manners, and was closely akin to the literary movement led by Flaubert, the Goncourts and Zola.

Manet is represented with two canvases, an early portrait of Mme. Manet, reproduced above, and "Le Jardin de Manet," an example of his period of plein-air painting. "This portrait of Mme. Manet," writes Elisabeth Luther Cary of the New York *Times*, "seems to have been one of the few figure studies painted directly under the light of the sky. It remains in the condition of an unfinished study, dark outlines defining here and there the scumbled gray of the dress, the hands, the merest film of paint, folded one over the other. The large black hat is the strong ringing black of the Spanish masters, but the beautiful subtle flesh tones are all Manet, a Manet of the years before the war of 1870. After the war I can recall nothing of quite such sensitiveness, of what might paradoxically be designated as such sturdy delicacy. The pigment, a trifle tacky, has been dragged and scraped and flattened with a sure hand. There is no timidity in its handling, yet it emerges pure and clean and faintly flushed."

Renoir's eight canvases are particularly interesting, ranging from the suffused blue tones of the full length study of little Mlle. Durand-Ruel to the weighty, decidedly corpulent and vitally red-blooded "Seated Bather." Manet's contribution," says Miss Cary, "ranges from Dutch windmills of 1874, clear and light and painted in flat tones, to the gray mass of Rouen Cathedral twenty years later, dull and rugged in surface and mysterious in a twilight atmosphere. Pissarro also uses a rugged vibrating surface and wedges it into the tender calm of an evening rich in color and light. Berthe Morisot is here with her casual air, her modern feeling, her loose brush stroke, her pure color. Many a more renowned painter could be better spared from the ranks of the Impressionists. Sisley is here, competent as ever, but powerless to stir the interest of one recalcitrant onlooker.

"Finally, a Guillaumin, as powerful in design as a Gauguin and recalling the association between the two."

Margaret Breuning of the New York *Evening Post* mentioned Degas' pastels of "dancers of the opera in which his naturalism or realism of subject, his penetrating observation and his power of representing the resiliency of a momentary pose are admirably presented. The exquisite balance of physical poise, the dynamic thrust of a single movement which epitomizes a whole series are all to be seen here, yet there is always with this influence of the Japanese print and of luminist theory the integrity of line which stemmed from Ingres and classic ideals."

Blume as Critic

The Carnegie Institute's award of first prize in the 1934 International to Peter Blume lends instant importance to this artist's ideas on the present state of painting and its future. By a happy coincidence The New Republic is printing this week the first piece of prose he has ever had published—a clear and revealing critical essay on James Johnson Sweeney's new book, "Plastic Reproductions in Twentieth Century Painting" (University of Chicago Press, 121 pp., 46 plates, \$1.50). His evaluations of Picasso, of the Super-realists and the exposition of his own position stand out sharply in the article. The book, Blume feels, "does a great deal to clarify the background of modern art." Excerpts follow:

As a painter I feel that it has a fault common to many art histories, that of jumping from generality to generality. I feel that it tends to herd artists into blind alleys and out again, and omits to consider many important individuals who were outside of the group movements—men like Manet, Degas, Daumier and Lautrec, whose work cannot be conveniently fixed by this type of historical diagnosis. On the other hand, the book is not intended primarily for painters. It is written for people who look at pictures and would like to know what they mean, what the artists were trying to do. For this purpose it supplies an especially clear and intelligent summary, and the forty-six plates are chosen so that they really illuminate the text.

In nineteenth-century France, with its rise of industrialism, its drifting and decaying social order, its overwhelming faith in everything scientific, Mr. Sweeney places the artist in his bewilderment and confusion—"Life had become cheap and ugly"—his cherished ideals were being undermined. Everywhere there was an "increasing emphasis on material values," and gone too were the last vestiges of dogma and authority. Being alienated from the body of society, the artist became merely an instrument for recording impression, a detached observer to whom "all things were of equal value as they are to a sensitized photographic plate." Finally, "the last quarter of the century saw art's proudest objective an elegant disinfected scientific documentation."

Out of the scientific documentation arose a scientific attitude, formulated by a group of painters known as "Impressionists." They actually borrowed scientific observations from the field of physics. Their laboratories experimented in the breaking up of light and color, the color spectrum, and applied its effects promiscuously in thousands of monotonous paintings of sunlight—sunlight playing over the water, on buildings, during different hours of the day; landscapes galore, all wrapped in pink and lavender gauze. They developed an easy formula for almost anybody to use, but left theoretically nothing for the serious artist to take hold of.

Seurat, Van Gogh, Gauguin and Cézanne were of the serious opinion that painting should be put back on a solid basis. They looked very hard for some style after which to build their pictures. Seurat worked his shapes down to simple silhouettes. He was building pictures scientifically, tenaciously, dot by dot, in that curious technique of his. Gauguin went off to the South Seas and became immersed in the forms of a primitive people, in order to clear his head of European life, which he felt to be foul and degrading. Cézanne, with almost tragic perseverance, labored to reconcile his Impressionist heritage

and its notions of spectral color with his form-through-color idea . . .

If Cézanne was trying to express the relationship of real objects in a picture, the new artists became interested in the relationships in the picture itself in its purest essence, completely abstracted from nature. They sought farther into the past and higher into the stratosphere, far from the sight of mother nature and the poisonous excretions of the painter soul, to become so pure that they almost ceased to exist. My personal impressions of the period during these doctrines absorbed me were probably no more curious than the impressions of many others. I remember the religious zeal with which I set out to find truth in painting's true domain. Whatever painting's function was, was relatively unimportant, but it was important to discover its *first principles*, or rather rediscover them as they were known (so I thought) to painters long ago. Painting was all alike, an artifice anyway, but the crystallization of two or more colors, tones and patterns in perfectly balanced relation within the limited area of the picture—that was reality. It was clearly the problem of the modern painter to build firmly by developing his technique from these rigid beginnings, to purge himself of all individualistic tendencies (again the artists' touch) and to flagellate himself when, in a moment of temptation, these tendencies appeared. He should devote himself to the cause of purity and precision and to the construction of a vast, impersonal, technical machinery that would become, some day, the perfect vehicle for expression.

I remember the delight in finding corroboration of what I considered permanent values in painting in the combination of certain colors in a pattern on an Egyptian sarcophagus or an early Chinese scroll, a Greek vase or a medieval painting. It seemed very significant; I considered that the comprehension of these combinations was the key to painting, the blood and tissues that kept alive through the ages. Of the contemporary painters, the Purists and Constructionists appealed to me more than the Cubists—at least in their theories. The Cubists were doing complicated calisthenics and seemed to have lost track of our heroic mission. Weren't they merely making tasteful pictures opportunely, using the motives of African sculpture or the "Machine" or the simple still life? Weren't they vulgarizing the spirit and content of African art by using it as decoration? Had they assimilated the values that originally attracted them to primitive art and the "Machine"?

Picasso was my special disappointment. I couldn't think of the renegade without bitterness. Here he was, the most talented painter in Europe, who seemed to see the issues clearly, even at times brilliantly, with a natural gift of articulation, yet he swung deftly like a trapeze artist from one technique to another without principle; always it was a neat trick. And always there was applause. It was this virtuosity that was contaminating the meaning and purpose of the whole revolution . . .

Experiments went on apace, and acrimony and counterstatements, while here and there, in scattered corners of Europe, individual painters were trying to find salvation in their own way. The Italian Giorgio di Chirico and the German Paul Klee unveiled a new avenue through poetry and through self-expression, through the remote world of the subconscious, through dreams and fantasy. The Cubists were being attacked by the Futurists, who cried for "movement" and the "vibrations of

[Continued on page 23]

Smith College Obtains a Classic Corot



"*La Blonde Gasconne*," by Corot.

An early Corot, "*La Blonde Gasconne*," has been added to the permanent collection of the Smith College Museum of Art. Painted about 1850, when Corot had his atelier on the Quai Voltaire, this picture remained the property of the artist until his death and was put up for sale as part of his studio in Paris, May, 1875. Corot must have had a strong personal love for "*La Blonde Gasconne*," since one can recognize the painting on the wall of his studio in the two well known works by the artist, both called "*L'Atelier*," one in the Louvre, the other in the Joseph Widener Collection.

Many critics in the last few years have remarked at the enigmatical character of Corot's early and late work. Roger Fry wrote in the *Burlington Magazine* shortly before his death: "I have never heard any plausible theory of how it came about that the same man who did in his youth landscapes of intense purity and delicacy of feeling and unquestioning sincerity, should have also executed so many landscapes based on a peculiarly false and fictitious poetical make-believe." An earlier critic wrote: "The second Corot has spoilt one's enjoyment for the first. Beside his later pictures how hard are those studies from Rome which the dying painter left to the Louvre, and which, as his maiden efforts, he regarded with great tenderness all through his life."

Jere Abbott, director of the Smith College Museum of Art, takes exception with this viewpoint and with the fact that it was the later works that caught the public's fancy. He writes: "How long it has taken to leave that view-point behind us! Corot's tender regard

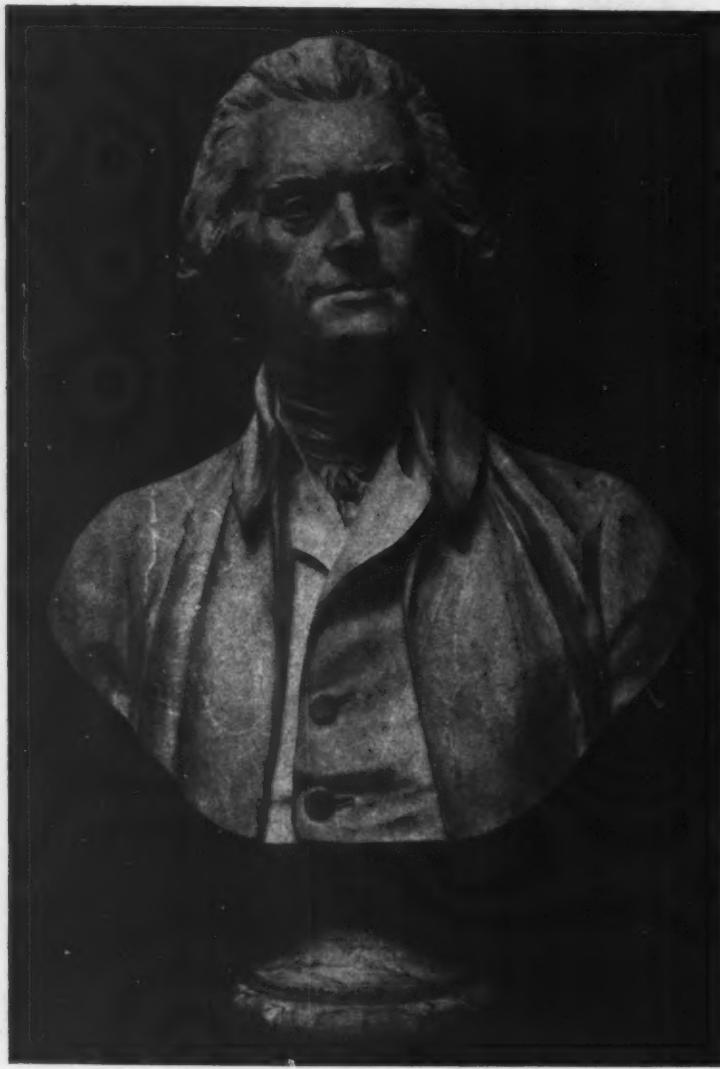
for those studies from Rome needs no condescending explanation. He felt them as we have come to feel them, refreshing exceptions among the interminable misty landscapes stylized ever to the bend of each tree and branch.

"But however much the poetical landscapes show Corot's curiously obvious poetry, the earlier landscapes prove that he had both a remarkably photographic eye and the courage to use it. The resultant frequent 'chopping off' of the composition is even reminiscent of Vermeer and, later, Degas. In fact, the recording is sometimes almost too topographical. But the quality of these early paintings—their color and sense of paint—lend a subtle poetry not found in the more obvious later works. The result is perhaps classical in feeling, not so much from tradition as from the candid approach."

Of interest to the Sigmund Spaiths of the art world, is Mr. Abbott's concluding sentence in which he notes that Picasso, of all the twentieth century artists, "comes at once to mind in contemplating the modeling and treatment of the head of "*La Blonde Gasconne*."

This painting will be shown to the public in November, at which time the museum will hold a loan exhibition of Corot portraits and early landscapes. Among these paintings will be: "*Environs de Naples*" from the Springfield Museum, "*Paysage Italien*" from the Josef Stransky Collection, "*Woman with Water Jar*" from the Phillips Memorial Gallery, "*Sandy Road*" from the Pennsylvania Museum, and "*Ophelia*" from the Boston Museum.

Boston Buys "Jefferson," Its Fifth Houdon



Marble Bust of Thomas Jefferson by Houdon.

With the recent acquisition of a marble bust of Thomas Jefferson by Jean-Antoine Houdon, the Boston Museum of Fine Arts now owns five examples of portrait sculpture by the French master. Considered by several authorities to be the best likeness of Jefferson yet to come to light, this bust emerged from the collection of the Destutt de Tracy family of France, where it has been for more than a century. A family tradition says that the bust was presented by Jefferson to his good friend, Antoine Louise Destutt de Tracy, the philosopher, whose "Commentaire sur l'Esprit des Lois de Montesquieu" was translated into English by Jefferson in 1811.

There is also evidence that the bust was made originally for Lafayette, a close friend of both Destutt and Jefferson. Lafayette's daughter married into the Destutt de Tracy family and through inheritance from her father may have brought the bust into the collection.

Belmont Gallery in New Quarters

The Belmont Gallery has moved to larger quarters at 22 East 56th St., New York. The policy of the gallery in dealing in old English silver and old master paintings remains the same, but an extra gallery now exhibits the color music paintings of I. J. Belmont.

Houdon is known to have made a plaster bust of Jefferson in 1789 for the Salon, making his studies when Jefferson was serving as American ambassador to France. It may have been made for Lafayette sometime after the plaster model was exhibited.

Chiseled from marble from the quarries of Saravezza, a favorite material of Houdon, the bust is in a remarkable state of preservation. It has remained practically undisturbed except for a little sharpening of the corners of the mouth and eyes and the hair in back, done probably to humor the whim of one of the owners. In it the French sculptor has expressed the depth of sympathy and penetrating understanding which have long been praised in his great portrait of Voltaire. Here Jefferson is represented at the peak of his mature vigor, a face of intellectual and calm confidence, with a sober and dignified consciousness of power.

The "Where-to>Show" Calendar, in which are listed the national exhibitions to which artists may submit their work, together with conditions and closing dates, will henceforth appear in the 15th of the month issues of THE ART DIGEST.

Enter: Edgell

T. Jefferson Coolidge has resigned from the presidency of the board of trustees of the Boston Museum of Fine Arts because his duties as Under-Secretary of the Treasury of the United States require his presence in Washington. Coolidge's resignation after ten years of active service has occasioned many changes in the organization of the Museum, according to an announcement by A. Holliday Webb. Edward J. Holmes, who asked to be retired from the directorship, has been elected to succeed Coolidge as head trustee. George Harold Edgell, at present dean of the Faculty of Architecture at Harvard University has been appointed director. Edgell will effect a combination of the two positions for the remainder of the academic year.

Much appreciative comment followed the announcement of Coolidge's resignation. His guidance has made the Boston Museum outstanding for its progressive policy. Many physical changes have added to the institution's efficiency, as the scope of activity has been broadened. In the election of Edgell to the directorship, the helm is being assumed by a man whose breadth of background brings a wealth of experience to the important post. His immediate connection with the Museum as curator of painting, and membership on the board of trustees and the committee of the Museum have given him an intimate acquaintance with the present policy of the Institution. Furthermore, Edgell's appointment suggests a closer cementation of the Museum and Harvard University along the lines where joint endeavor can make for more effective results.

Richard Cary Curtis was elected vice-president of the board of trustees owing to the resignation of George Peabody Gardner. It was also announced that Charles Henry Hawes will retire from his post as associate director in the near future.

Oceanic Art

Oceanic sculpture and textiles make up the first exhibition of the season at the Pierre Matisse Gallery, in New York, until Nov. 17. These Polynesian and Melanesian sculptures represent the native gods and ancestral spirits, and good or evil forces in the tribal life. Primitively carved out of native wood, these objects include elaborate shields, images, masks and head rests.

Images of the fishing god Tiki are often used in the Oceanic household. Even the cork floats used in fishing are fashioned into likenesses of Tiki. Other items of interest are carved make-up boxes in the form of turtles and frogs, used to hold the paints which the natives smear across their faces. There are also various objects to be placed in the House of Ghosts, where the spirits of the dead congregate and where evil is dispelled by various ugly images and objects.

Not to be confused with African sculpture, the work of the Polynesian is more elaborate and finely executed. Of Caucasian descent, these people are a light reddish color, while the Melanesian is dark skinned like the negroes with short kinky black hair. There is no incentive with the primitive man to represent his gods in terms of exterior quality, for he thinks of matter as something which can change its nature in ways that originate in the most accidental associative processes.

For this reason the inner quality of the sculpture is manifested in a great vitality, expressed with an understanding of rhythm and mass. The surfaces in particular are of unusual quality.

Rare Books

Rare books seldom encountered outside museum collections comprise the library of the late Rev. Dr. Roderick Terry on exhibition at the American Art Association-Anderson Galleries, New York, until dispersal on Nov. 7 and 8. Mediaeval vellum, books from fifteenth century presses, Elizabethan first editions and significant Americana, are an unusual treat for the bibliophile.

Chronologically considered, a thirteenth century manuscript of the Bible in Latin, an illuminated copy of Justin's "Epitome in Trogi Pompeii Historicas," executed at Rouen, 1498-1504, for the Archbishop, start the list. There is a fifteenth century Book of Hours in Latin with 17 large miniatures, a "Hymnarium" with 27 full page miniatures and a prayer book in Latin said to have been in the possession of Washington Irving.

From the work of the early printers perhaps the most widely known is the Gutenberg Bible of which three leaves are available. Other notable items in the incunabula are a second edition of St. Augustine's "De Civitas Dei," the Earl of Pembroke's copy of the first edition of Aesop's Fables published in Antwerp, 1486; and a first edition of "Imitatio Christi," Ranulphus Higden's "Polycricon" printed by William Caxton at Westminster in 1482.

The four folio editions of Shakespeare's plays are available. "The Merry Wives of Windsor," London, 1619, is an exceedingly rare second edition while "The Merchant of Venice," third edition, was published in London, 1637. Important Shakespeareana includes "The Whole Contention between Lancaster and York," London, 1619, the third edition of the text which was revised by Shakespeare and incorporated as Parts II and III of his "King Henry VII," "The Troublesome Raigne of John King of England;" the source book of "King John" and various other plays, which is of special significance to the scholar.

The Elizabethan group is further strengthened by Spenser's "Complaints," London, 1591, and his "Fowe Hymnes," London, 1596, both rare first editions, and Ben Jonson's works, London, 1616-40, in contemporary calf. Later English writings include Laurence Sterne's "Tristram Shandy," nine volumes, London 1760-7; first editions of works by Percy Bysshe Shelley, including his first published work, "Zastrozzi," and first editions and manuscripts of Charles Lamb and Lord Byron.

Americana in the sale boasts many valued items. Sir Francis Drake's "Expedition in Indian Occidentales," 1585; Philip Vincent's "A True Relation of the Late Battell fought in New England," 1637; "New-England's Jonas Cast up at London," by Major John Child, London, 1647, and William Coddington's "A Demonstration of True Love unto You the Rulers of the Colony of the Massachusetts in New England," are all of especial interest for the early viewpoints they record.

Eleven almanacs printed at Newport, four New England primers, an exceedingly rare Quaker tract, "New England's First Fruits," London, 1643, John Clark's "An Impartial and Authentic Narrative of the Battle Fought on the 17th of June, 1775," together with first editions of John Cotton and documents signed by George Washington and William Penn are representative of the early-American section of the sale. Sources, notes and manuscripts of Washington Irving are further indication of the scope and importance of the Terry library.

Degas Before He Was Classed 'Impressionist'



"Portrait of Jules Finot," by Edgar Degas.

Important early paintings by Degas from the period of 1862 to 1874 will go on exhibition at the Marie Harriman Galleries, New York, from Nov. 6 to Dec. 1. No pastels or paintings of ballet dancers will be present, for the show will consist of portraits of friends and relations done during those years when he restricted himself to portraits and before he abandoned the salons and attached himself to the Impressionists. The sensitive portrait of Jules Finot, the painter, reproduced above, has been called a masterpiece of Degas' early period. The arrangement shows the naturalness of Degas' method, with which he caught all the elements of a scene without prearranging or grouping them for effect. In this work Degas relied on the balance of color masses, which are solid, like those of Ingres, and laid on the canvas with great care and technical perfection.

Strangely enough this canvas was exhibited at the Salon des Impressionistes in 1874, when Degas with Manet and Monet took the lead

Woman Adds to Stamp Superfluity

Esther A. Richards has the honor of being the first woman to design a postage stamp for the United States government. A member of the faculty of Philadelphia's Moore Institute-School of Design for Women, Miss Richards was asked to come to Washington during the summer as an assistant in the Bureau of Engraving. She designed the new ten-cent stamp featuring the Great Smoky Mountains.

of the new school at its first exhibition. Thenceforth in his numerous pastels he proclaimed himself the painter of the ballet and achieved a great success among the dealers with his studies of the sporting world.

Mechanical process lent itself well to Degas's temperament and because of this characteristic he was perhaps better fitted to see the courses of mechanization than any of the other Impressionists. This is evidenced in his horse racing pictures and especially with his views of life on the stage. Here may be felt the carefully trained positions of the dancers, the allegiance to perfect balance and the well developed muscles of the girls. In like manner he caught the same controlled movement of the horse and the studied positions of the jockeys. Both of those subjects are sometimes charged with a feeling of nervous tension which Degas caught in the confused bustle of the dressing room before the dance or in the quickened tempo of the crowd before the horses started.

A Private Boards a Ship

Seven prints by Gordon Grant were stolen from his exhibition of water colors and prints at the Seligmann Galleries, New York. They had been placed in a portfolio on the large table in the center of the gallery. The seven stolen prints are "The Spook," "Mending Nets, Gloucester," "Up from the Sea," "Sea Wall," "Dropping the Tug," "Gloucester Men," "Tom, Dick and Harry."

Enid Bell Has Exhibit in Varied Media



"Composition in Cherry Wood," by Enid Bell.

Enid Bell, young Scotch sculptress, will exhibit 22 pieces of her recent work in a one-man show opening at the Arden Gallery in New York on Nov. 5 and continuing until Nov. 18. Besides figures and animals in the round, Miss Bell will show a number of bas-reliefs in hammered metal. This young sculptress, who held her first one-man show at the Ferargil Galleries five years ago, works in a variety of media, including ebony, marble, terra cotta and plaster. In her wood carvings, consisting

mostly of decorative screens and a chest, Miss Bell uses tints on a highly polished wood.

Although she is of Scotch parentage, Miss Bell received her art training in English schools as a child and in recent years in America. She began her studies in an ancient art school in St. John's Wood and later studied privately under Reid Dick, R. A., in London. In New York she enrolled at the Art Students League. She has exhibited at the National Academy and the Architectural League.

shall Field Galleries not later than Jan. 18. To be eligible an artist must either have been born in Indiana, have lived there at least five years if he has moved, have received his early art training within the state, or at the time of the entry of his pictures must have been a resident for more than one year. For additional information communicate with the Hoosier Art Gallery, 211 West Wacker Drive, Chicago.

Stick to the Brush, Boy!

George Yovanovitch, a Bridgeport, Conn. artist who took up house painting when he couldn't find a market for his canvases, describes himself, according to the New York *Herald Tribune*, as an heir to the throne of Yugoslavia. The artist, a naturalized American, says his claim comes through a dynasty that was overthrown by the Turks in the thirteenth century. Yovanovitch, however, says he has no yearning to be the successor of King Alexander.

The art dealers who have agreed to do jury service are: Robert Macbeth, president of the Macbeth Gallery, New York; W. Russell Button, vice-president of Arthur Ackermann & Son, Chicago; and Edward J. Snyder, president of the F. H. Bresler Co., Milwaukee. The artists are: Elmer Forsberg, faculty member of the Art Institute of Chicago; Edward T. Grigware, representing the Oak Park Art League and an instructor at the Chicago Academy of Fine Arts; Charles Killgore, member of the Chicago Galleries Association and of the Chicago Tribune art staff; and F. R. Harper, president, Chicago Association of Painters and Sculptors.

All pictures must be received at the Mar-

Maurer Memorial

Of unusual significance is the Alfred Maurer Memorial Exhibition being held until Dec. 3 at the Uptown Galleries, New York, for the life of Albert Maurer is a sort of epitome of American art. In his own work is seen the transition from conservative treatment of sufficient merit to earn him in 1901 the Carnegie first prize of \$1,000 and a gold medal, to an individual style in the "primitive" simplicity of modern painting in which he worked at the time of his suicide in 1932. More than that, his father, Louis Maurer, whose death at the age of 100 precipitated the son's suicide in his 64th year, was one of the staff of artists employed by Currier and Ives and remained active almost up to his death.

Louis Maurer instructed his son in the conservative style of painting and was particularly pleased with "An Arrangement," the Carnegie prize picture. But Alfred later studied in Paris and veered from the style of Chase and Sargent, in which he had achieved proficiency, to embrace the developing phases of the French modern movement. "By the time of the famous Armory Show in 1913," said the *Herald Tribune* at the time of his death, "Maurer was one of the leaders of the American modernist movement. He went the whole way to cubism. In later years his painting became a bit more conservative, but he was still interested in modernism and worked a great deal in abstraction."

Gene Lux, art critic of *Life* wrote at the time: "He developed during the most hectic and chameleonic period art history ever witnessed, and his development is an accurate record of the currently prevailing styles."

"I always like to refer to the Maurers as an outstanding example dramatizing the growth of modern art in America with all its mistakes, hardships and struggles, trying to find a true expression for our era. To the vast army of laymen who still doubt the validity of modernism, and those who still believe that the simplicity and apparent primitiveness of our mode of rendering is 'something which every child could do,' I know of no better example than the history of this direct line from the Currier and Ives artist to the simplicity of Alfred Maurer's latest canvases."

Louis Maurer was not honored by a one-man show until his ninety-ninth year. The examples of Alfred Maurer's work to be shown at the Uptown Gallery embrace a period of thirty-five years and will display many previously unshown works. There are also folios containing additional water colors, drawings and gouaches.

The New England Colonies

Natives who peered over the shoulders of artists last summer, watching the strokes which recorded the beauty of New England, are interested in the First Annual New England Summer Colonies Exhibition being held at the Springfield, Mass. Museum of Fine Arts until Nov. 5. Paintings were selected from the local shows at Mystic, Old Lyme, East Gloucester and Provincetown.

In sponsoring this exhibition the museum hopes not only to interest the community in the artists working literally around them but also to add an extra incentive for more serious painting.

Just as With Artists

"The obsessing sorrow of every true poet is that he can't write better poetry."—Le Baron Cooke in "Epigrams of the Week."

Sinclair and Art

C. J. Bulliet, art critic of the Chicago *Daily News*, tackles the subject of dictatorship in art, and conjures up an ogre in the shape of Upton Sinclair as overlord of the U. S. A.

"Suppose, for the fun of supposing," says he, "that Dr. Wirt's testimony wasn't all a pipe dream and that Roosevelt is really the Kerensky of the revolution. Suppose, again, that Tugwell, Wallace and Moley all are swept aside, and Comrade Upton Sinclair of California, after being elected governor, emerges ultimately as the Lenin of the United States. Then, what will be the fate of 'Art'?

"The great Russian painters and sculptors, as you may remember, got out of Russia and stayed out after the fall of the czars and the establishment in power of the beloved proletariat. One of them, Chagall, was called back for a time to help reorganize 'Art' under Lenin, but he returned presently to Paris for good.

"And it is morbidly fresh in the memories of artists what that other dictator, Hitler, has done to 'Art' and is still doing. The great, progressive Germans are scattered—artists, scientists, literary men—in Paris, Switzerland, New York, California.

"Lenin, Stalin and Hitler were unknown quantities in the affairs of 'Art' before the establishment of their dictatorships—but not Comrade Sinclair.

"In 1925 he published a book—long-winded and dull (Sinclair isn't usually dull, even though always long-winded)—called 'Mammonart.' I flatter myself that I am the only person in the United States, besides Mr. Sinclair and the proofreader, who has read it through. It fell still-born from the press, an unusual fate for Sinclair's brain children, for he is in the habit of writing 'best sellers'—'The Brass Check,' for instance, exposing the capitalistic newspapers, and 'The Goose-Step,' exposing the capitalistic universities.

In 'Mammonart,' Comrade Sinclair demonstrated to his own satisfaction, if not to mine (his other reader), that art to be 'Art' must necessarily concern itself with the 'class struggle.' Moreover, to be 'Great Art' it must be on the side of the working class. Art that pleases and is commissioned by the rich—great bankers like the Medici and the princely popes; capitalists in our own day, like Chester Dale and Dr. Barnes and William Averell Harriman—is bad art, no art at all, for the artist is insincere, his soul being owned by his 'masters'—Botticelli, for example, Michelangelo, Raphael, Titian, Matisse, Picasso and other puny pretenders of their stripe.

"On the other hand, you'll find the truly great artists hard at work on proletarian subjects, glorifying the working man, the peasant, like—er—er—er—Millet!

"Thumbing through Comrade Sinclair's dreary book, cover to cover, and consulting the index, I find Millet carrying along the full load for

Strater to Hold Third Montross Exhibition



"Walker's Ranch," by Henry Strater.

The third exhibition of paintings by Henry Strater at the Montross Gallery in New York will be held from Nov. 5 to 18. Born in Louisville, Ky., Strater received his first art training in Paris, Madrid and Venice. The completion of his training was received at the Art Students League in New York and the Pennsylvania Academy of Fine Arts.

Then followed his "discovery" by the late N. E. Montross, who sponsored his first one-man show. Strater was also identified with the Hamilton Easter Field Foundation group of painters and sculptors, who eventually organized the Salons of America. Portraits, still

lives and landscapes make up the 25 paintings to be exhibited. These were painted in the last two years in various parts of the United States, notably in Maine and Arizona.

Although Strater makes his permanent home in the art colony of Ogunquit, Maine, and is one of the country's most famous game fishermen, he was particularly interested in the landscape of the Southwest during a recent motor trip that took him through ranch lands and desert wastes. Working quickly with a free brush, Strater has caught the expansive clarity of this region, along with a certain aridity that spells the Southwest.

painters of our epoch—Millet dead since 1875.

"Gone are the fancy pictures of beautiful young shepherds and shepherdesses in silks and satins and high-heeled slippers. Now for the first time—Mr. Sinclair is writing of the period of the 1848 revolution—a French artist finds it worth while to go out among the working people of the fields and observe the external details of their lives, and at least try to imagine their feelings. Instead of the elegancies of Fragonard we now have the peasant painter, Millet, peasant born and peasant reared, making real pictures full of real proletarian feeling."

"All right so far as it goes—but why ignore the real giants of Millet's day and after? Some were even grist for Sinclair's fantastic mill: Courbet, painter of peasants without Millet's sentimentalities, who died in exile for tearing down the Vendome Column during the Com-

mune; Van Gogh, who did as violent 'propaganda' work among the miners of Belgium as Sinclair himself ever did among the miners of Colorado and West Virginia, all alike 'ground down by the iron heel of capital'; the French 'Impressionists,' who broke the yoke riveted by the Italian Renaissance around the neck of 'Art'; Cezanne, Matisse, Picasso; George Grosz, who cartooned his way into the kaiser's prisons and is now in New York, out of reach of Hitler—all these, and Sinclair has to pick on poor, sentimental Millet as the grand exemplar of art as it ought to be under a regime he dreams of!"

"Sinclair's infantile ignorance of art is as amazing as Hitler's, as H. L. Mencken's, as Thomas Craven's—the latter knows, at least, names, dates, places and scandals. Sinclair is a child in the wonderland of art—a child like Emma Goldman. . . ."

HENRY STRATER Recent Paintings

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New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST, is calculated to lift the critic out of a regional morass. However, to get quoted in this department, he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the New York critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to both critic, artist and gallery.]

Kilmer's Shade, Appear!

The theme of trees was used by Lloyd Parsons, former Canadian soldier and World War aviator, in his first one-man show at the Ferargil Galleries. This feature was stressed in all of the 25 canvases on display, testifying to the artist's acute fondness for trees. Described by Carlyle Burrows of the *Herald Tribune*, "Tall, stately trees in orderly vista contrast with the gnarled and jagged specimens of the wilderness in this interesting display. Alternate moods of freedom and precision govern his style in painting them, but Mr. Parsons wisely avoids the pitfalls which this theme invites in the direction of imaginative symbolism. There is crispness and clarity in most of these paintings and great honesty of purpose."

"Trees with Parsons," said Melville Upton of the *Sun*, "are apparently very real, almost human beings. He gets their structure admirably—their firm rooting in the soil, the thrust and swing of their wayward branches—and sees them all under brooding and portentous skies."

It was evident to Malcolm Vaughan of the *American* that Parsons has not found himself, for the single topic of trees "is scattered into a variety of painting styles, now naturalistic, now romantic, now swinging toward post-impressionism and now toward this and that aspect of modernism. The multifarious aims and methods—which might prove admirable from a nature artist—unfortunately serve to emphasize that Parsons is not adept at any of them. Many of the canvases have charm as pictures, showing felicity in the choice of subject and a certain poetic grace in the spirit

behind the brush. These are valuable gifts even though they still need added to them the gift of penetration.

"Parsons' excursions into romanticism suggest a fertile source for his art. At present, such studies are the least effective of his works yet they indicate that should he master the problems involved he might have much to say."

Adams' New Depth

Those rapid-fire sketches of portraiture that have so much wit and liveliness were absent from Wayman Adams' one-man show at the Grand Central Galleries. Adams does not often hold a one-man show, and because of this, perhaps, he exhibited mostly competent portraits without the high vein of humor so characteristic of his work. Royal Cortissoz of the *Herald Tribune* liked this new steadiness. "Hitherto the portraits which have won him his repute have been, in the main, dashed off as a man might scribble a note while some messenger impatiently waited. Now he has slowed up his pace, and in the exhibition he is making at the Fifth Avenue branch of the Grand Central Galleries his portraits disclose a more searching method. His drawing is more carefully pondered. His modeling shows more reflection. His whole attitude toward his work appears to have been steadied and, by the same token, that work has deepened in quality. . . . The abounding vitality that has ever been characteristic of the artist remains. With it there is a greater seriousness, a kind of stabilization of his talent. His exhibition makes one of the most encouraging episodes I have encountered in a long time."

The feature kingpin of the show to Margaret Breuning of the *Post* was the small portrait of the artist's wife, "carried out in a low, rich, gamut of color, with careful definition of form and soundness of plastic design. This is the sort of portraiture that escapes mere naturalistic record and emerges through the alchemy of the artist's creative endowment into both a picture and a likeness."

Miss Belcher Wins Two Critics

Clarity and crispness are the chief virtues in Hilda Belcher's work, at the Marie Stern Galleries until Nov. 2, in the opinion of Henry McBride of the *Sun*. "It is uncomplicated and direct. It takes no attempt at profundity, nor at sounding the depths of feeling in the human soul, but it is wholesome and untroubled at a time when a great many people are searching for something tangible to cling to, and so it is no surprise that Miss Belcher's work makes friends for her."

Margaret Breuning of the *Post* also remarked about the "fluency, crisp handling and sparkling color." "Her portraits of children are an important feature of the exhibition," she added. "The grace and ingenuous charm of childhood are recorded with fidelity but with no sentimentality or emotional emphasis. . . . A delightful sense of humor accounts for the effectiveness of a large part of the work, in which witty notation is accentuated by rhythmic patterns of unusual character. As for the cat por-

traits, certainly no one who loves this proud race can look at them with anything but doting admiration. The grace incarnate of these lithe, supple bodies, the exquisite texture of fur, the infinite variations of feline character are all ably portrayed by these enchanting portraiture."

On Sea and Shore

Gordon Grant's interpretations of life on the shore as well the sea, at the Seligmann Gallery, interested Margaret Breuning of the *Post*. "During this transition from midsea to shore Mr. Grant has been gaining steadily in his craftsmanship. Witness the weight and mass of his rolling seas as they break against the coast, the solidity of all his forms, the real strength of his design. The artist has a flair for the picturesque, but he no longer is content with an illustration; he selects from the wealth of observed detail the exact material for a particular idea which he conveys vividly to us."

It was an "oddly mixed impression" that Royal Cortissoz of the *Herald Tribune* received, for while he liked the studies of shipping and the high sand dunes, the figure studies of sailor men, drawn singly or in groups, left him "quite cold." Cortissoz enthusiastically greeted the ships at sea. "With what spirit, with what deftness, does the artist depict his boats and their rigging! At anchor or in motion a ship is for him something that he has 'the feel of,' and his technique keeps pace with his sense of the imponderables. The dune pictures, like those of shipping, are the work of a man at home with his theme and in full, easy command of his means of expression. . . . He ought to do more and more of these coast scenes. They are fresh, vivid impressions sensitively realized and well done. They do much to strengthen the exhibition."

Vigor in Still Life

An adventurous and refreshing spirit is found in Gordon Samstag's first one-man exhibition at the Montross Gallery by Howard Devree of the *Times*. "A number of still-lives, striking in color, design and differentiation of texture, together with a portrait and still-life in one large canvas, and some bold, structural water colors are perhaps the outstanding items in a large and diversified list. Here are vigor and animation and vitality in a good one-man show."

Obviously Samstag is not in the class of young painters who buy some tubes of paint and some brushes and then begin to exhibit, for to Margaret Breuning of the *Post* "his work indicates that he has been long and patiently working out experiments in form, in linear pattern and plastic design. Particularly does his discipline in drawing make impression. One feels, especially in the earlier canvases, that impulse has often been checked by this scientific spirit. In the more recent work there is evidence of greater freedom. Finding the artistic idiom which conforms to his conceptions, the artist appears to reach a much fuller and richer expression."

Varga's "Urban Art"

Margit Varga's exhibition at the A. C. A. Gallery was to Howard Devree of the *Times* "an unusually interesting first solo show." He described her as an "essentially urban being anamored of vistas of roofs and streets, and of designs made by the 'L' against tall buildings. It is honest painting which seeks to capture romance in the commonplace. Her

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palette has not yet the full facility which her self-imposed task demands and is a little solid in effect; but her canvases reveal a coherent growth and even more of promise."

Although her palette is sometimes harsh and monotonous, quoting Margaret Breuning of the *Post*, "the artist's sense of design and the relevance of each detail incorporated in her design gives vitality to all her canvases. . . . There are intensity and concentration in the work that impress the beholder." Carlyle Burrows of the *Herald Tribune*: "Miss Varga harbors no soft sentiment for the Village atmosphere in which she particularly functions; nor has her style as yet the maturity which an authoritative dealing with the complexity of New York vistas demands. . . . Despite a propensity for unduly somber color and addiction to detail that leaves her work often congested, there is an undercurrent of real vitality in her paintings."

Bostonian Wins Praise

Arthur L. Esner, Boston artist, received worthy criticisms when he exhibited for the first time in New York at the Midtown Galleries. "Life interest fills the majority of the 17 compositions on display," wrote Carlyle Burrows of the *Herald Tribune*, "these including studies of Negro life in the South and of the unemployed. Mr. Esner's view of life is from the decorative angle, rather than from one indicative of a profound interest in these subjects."

"While there is nothing exactly new in Esner's approach, he seems to have acquired an idiom sufficiently his own," according to Melville Upton of the *Sun*. "He sees things in rather a large way. His figures—he is chiefly concerned with the figure—resolve themselves into a few simple planes reinforced by heavy dark outlines, which tend to give some of his canvases a rather posterish effect. His color is frankly simple, not given to substitutes, and though confined to a narrow range, quietly pleasing."

Both Esner's strength and weakness were discovered by Howard Devree of the *Times* in his canvas of pickaninnies dancing in a stream of light from a doorway: "As his most vivid painting, it represents the direct, strong and forthright virtues of his work, as well as some of the weakness: heavy paint, too great striving for dramatic effect, and a certain violence of effort."

"Pleasing Indelicacies"

Clara Tice, whose fanciful and decorative pictures of wraith-like women, flowers and animals have been described by Frank Crowninshield as "pleasing indelicacies," is exhibiting at the Schwartz Galleries until Nov. 10. Although this is Miss Tice's seventh one-man show, her work has not become too familiar to Margaret Breuning of the *Post*. As Miss Breuning describes it, "There is such zest and freshness in her lively figures that one might decide that she had just discovered her métier of gay, insouciant expression. As always, her animals are delightful, their gesture and bearing minutely observed as the basis of witty, portraiture exaggerated into decorative caricature. . . . The color etchings of polo are especially successful. Without the slightest pretension to realism, movement and thrill of movement are amazingly suggested. The stylized horses and their incredible riders evolve a slashing pattern of linear give and take which invests these prints with remarkable liveliness. In all the work, invention seems never to fail this indefatigable artist."

Laufman, Carnegie Winner, Holds a Show



"The Farm," by Sidney Laufman.

The same consistent richness of greens present in Sidney Laufman's canvas, "Spring Landscape," awarded the third prize in the 1934 Carnegie International Exhibition, will be found in his group of landscapes that will constitute his one-man show at the Milch Galleries, New York, Nov. 5 to 26. Laufman is an inconspicuous painter. In the rural sections of Vermont, he works quietly among the fields and pastures, recording in a variety of soft greens his impressions of the New England landscape. Composed of patches of tilled soil,

barns and distant hills, these canvases have a quiet, painter-like distinction, controlled and with the skies properly matching the day's atmosphere. His work, because of its quality, will always have a particular appeal to his fellow artists. Besides the landscapes there will also be three figura pieces and three still lifes.

Laufman, in the opinion of William Germain Dooley of the *Boston Evening Transcript*, is "a landscape painter of power, individuality and unusual technical skill. He presents his scenes with simplicity and a sense of the dramatic in nature." On viewing his "Spring Landscape" at the Carnegie International Exhibition, Emily Genauer of the *New York World-Telegram* described it as being "robust and rich, the work of an inspired colorist who had not neglected, in his ecstasy over pigment, to build up his canvas into a coherent composition."

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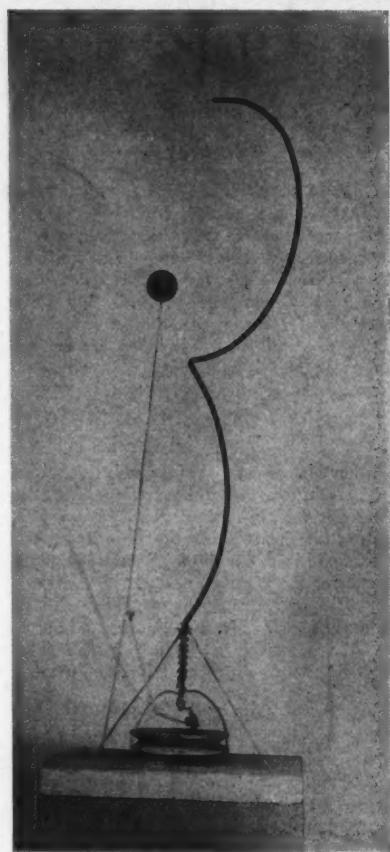
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Museums Acquire Calder's "Art in Motion"

The sense of motion has long been termed one of the primary elements in the composition of a painting or a piece of sculpture; the Futurists prescribed for its rendition. Marcel Duchamp's famous "Nude Descending the Stairs" was one result of this desire for motion; Fernand Leger's film, "Ballet Mecanique," was also an attempt to capture a picture in motion. Alexander Calder, son of the noted sculptor, A. Stirling Calder, has now probably carried the idea of plastic forms in motion to its ultimate in his "mobiles," two of which were recently purchased by the Berkshire Museum, Pittsfield, Mass.

The "mobiles" have attached to them a small electric motor, which causes the parts to move. This movement is against a white background so that only the dark wires and black or red spots are visible in motion. "They succeed," writes Laura M. Bragg, director of the museum, "in giving freshly creative form of motion utterly divorced from representation. Whether or not they are the introduction of a new art form, I am sure they have real significance. I have watched with curiosity their effect upon the general public. People sit quietly before them, apparently stilled and quieted by something, perhaps merely by the rhythm of the movement. But we have found it easy to make a Sunday afternoon crowd understand 'abstract' motion where they would be blank before abstract painting."

The two examples purchased by the Berkshire institution were the first of Mr. Calder's work to be obtained by any museum. Shortly afterwards the Museum of Modern Art acquired a number. Mr. Calder, whose exhibition at the Pierre Matisse Gallery caused considerable discussion in New York's art circle last April, writes that the Berkshire acquisitions "are from among the more successful of earliest attempts at plastic objects in motion. The orbits are all circular arcs or circles. The supports have been painted to disappear against a white background to leave nothing but the moving elements, their forms



A Motor-Driven "Mobile," by Alexander Calder, Jr.

and colors, and their orbits, speeds and accelerations. The aesthetic value of these objects cannot be arrived at by reasoning. Familiarization is necessary."

every case surprising improvement has come from the criticisms and suggestions which the members give each other and from the criticisms of professional artists who review the work of members at monthly dinners."

The clubs are nowise in competition with art schools, their membership being interested in art purely as relaxation and as an opportunity for self expression. Outdoor sketching groups are an established feature of the Business Men's Art Clubs. San Francisco members will hold a public exhibition annually.

Santa Barbara's New Gallery

Santa Barbara artists have been given a gallery for the exhibition of their work by the local Chamber of Commerce. The shows are attracting hundreds of visitors each month, both residents and travelers. Exhibits are arranged by the Artists' Division of Santa Barbara Associates who have already received requests to plan out of town showings.

For the exclusive use of artists of the community, the Chamber of Commerce has provided a large, well lighted auditorium. Artists famed beyond state and even national boundaries are represented here; among them: DeWitt Parshall, Douglas Parshall, Colin Campbell Cooper, E. de Zoro, Eunice Mac Lennan, William S. Bagdadopoulos, William Otte, Lilia Tuckerman, and E. Cadorn.

Business Men

San Francisco is joining the phalanx of cities having a Business Men's Art Club. The movement, started in Chicago in 1920, seeks to enlist men who enjoy the opportunities for self expression afforded by the arts but who can only devote their leisure time to these pursuits. Stimulated by the activities of fellow members, and assisted by helpful criticisms offered by professional artists, the opportunity for a constructive, cultural recreation has established the validity of the Business Men's Art Clubs in New York, Cleveland, Boston, Milwaukee, Philadelphia, Denver and Los Angeles. Interested in bringing these opportunities to the men of San Francisco, Joseph Danysh of the Danysh Galleries is helping Henry Dumont with the organization. Mr. Dumont, a member of the original club in Chicago, organized the Business Men's Art Club in New York.

"One does not have to be skilled to find a place among us . . . the Business Men's Art Club invites to its helpful and congenial community all men who enjoy painting and drawing for its own sake . . . All are on equal footing," a bulletin of the club states. "The majority of the members of the other clubs joined when they were so out of practice or had so little training that they were afraid of finding themselves beyond their depth. But in

Omar's City

The Nishapur of Omar Khayyam will be unearthed when the archaeological expedition of the Metropolitan Museum of Art goes to Persia this winter. Upon the thread of Nishapur are strung most of the beads of knowledge which we have of Omar's life. Born, perhaps in the year 1052, it is thought that here he

"... did frequent Doctor and priest and heard great argument."

Here, the legends say, he died in 1123. Until a few years ago Persia was all but closed to foreign archeologists, but the present regime seems to be willing to cooperate with investigators, thus opening this important cultural center to students.

The Museum is also excavating in Egypt, feeling fortunate in securing a site which gives promise of filling the only serious gap in the Museum's Egyptian collection, the IIIrd and IVth Dynasties.

From the accounts of a tenth century traveler the expedition has a contemporary description and his conjecture about the founding of Nishapur in the third or fourth century. There is a veiled tribute to its glories in one of Omar's sad quatrains:

"Whether at Nishapur or Babylon,
Whether the Cup with sweet or bitter run,
The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one."

"Nishapur was "one of four great cities of Khorasan and rivalled Rai, the mother of cities. Toghrul, the first Seljuk ruler made it his residence in 1037, and under the Seljuks Nishapur was one of the largest cities in importance and population in the world of Islam," according to the Metropolitan's announcement. The most casual examination shows the enormous importance and size of the ruins, confirming the descriptions of the ancient travelers and geographers."

The Museum's expedition in Egypt will seek a different sort of treasure. Within an area three miles square, the Egyptian government has given the Metropolitan permission to excavate the remains of a walled town, an Old Kingdom fortress, and granaries, the ruins of a temple, and sanctuary enclosure, a pre-dynastic town site, and cemeteries from the pre-dynastic, Old and New Kingdom eras.

Of primary importance is the town Nekhen (Kom el-Ahmar), the Greek Hierakonpolis, occupied steadily from the prehistoric period until at least as late as the XXth Dynasty, roughly 4,000 to 1,000 B. C. In proportion to its archaeological significance relatively little attention has been paid Hierakonpolis. Flinders Petrie said of Quibell's finds in 1897-8 that he "was fortunate to gain perhaps the most important results that ever fell to three months work." Included among the finds from Quibell's excavation are: a great palette in the Egyptian Museum, Cairo, a mace-head of King Narmer, now at the Ashmolean Museum, Oxford, a famous gold hawk's head, a slate statue of King Kha-sekhem of the IIInd Dynasty, and the unique life-sized copper statues of King Pepy I and his son of the VIInd Dynasty, all now in Cairo.

"One of the few great towns known to have been associated in an intimate way with the rise of the dynastic period of Egypt," Dr. Winlock, director of the Museum, says, "Nekhen is unequalled in interest from the viewpoint of the student of history and of the origin and development of Egyptian art."

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Joseph Harriman's Art Figures in Auction



"The Painter's Daughter," by Sir William Beechey.

The Plaza Art Galleries in New York will offer at public auction, in November, the complete art collection of Mr. and Mrs. Joseph W. Harriman, by order of the U. S. Southern District Court. Beginning on Sunday, Nov. 11, the collection will include period furniture, rare oil paintings, examples of Oriental art, oriental

rugs and carpets, delicate French porcelains, rare tapestries, and other objects of art.

Among the numerous canvases is a "Portrait of Susan Liddell" by Sir Thomas Lawrence and a "Portrait of the Painter's Daughter," by Sir William Beechey (English, 1753-1839), both with authentications by William Roberts. Outstanding in the tapestry collection are two Brussels Salon Panels of the 18th century, and a garden tapestry by the Widow Werniers of Lille. Included in the porcelain group is a 145-piece dinner service of Royal Minton, each plate decorated with a King's blue border framed in gold, made for Gilman, Collamore & Co., New York; an important King's blue balluster Sevres vase decorated by H. Desperez; a pair of Imperial Vienna porcelain vases decorated by K. Weh.

To the collector of Far Eastern Art, the sale affords the opportunity of obtaining such items as a Heroic potiche de famille verte porcelain (Chinese Tao Quang); a pair of exceedingly rare wood and polychromed ballusters forming flower vases (Chinese Ming); a red and gold lacquered center table, Chinese Kang Hai; a gold lacquer table, Japanese 18th century.

Fine furniture in the Plaza auction includes some unusual Georgian pieces. Sheraton is represented by a pair of graceful arm chairs, a half-moon console table with marquetry decoration and another console which combines kingwood, satinwood and mahogany. Chippendale pieces include a splendid carved mahogany pie-crust table, a fine example of his carved and gilded mirrors. Eighteen mahogany dining room chairs from Hepplewhite, about 1775, form a magnificent set.

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Water Color Annual

The silver medal of the American Water Color Society was awarded to LaForce Bailey, head of the Fine Arts Department of the University of Illinois, for "Afternoon Excursion," entered in the 68th annual exhibition at the American Fine Arts Society Galleries until Nov. 18. Other awards were the George A. Zabriskie purchase prize of \$250 to Caroline G. Bradley of the Fine Arts Department of Ohio State University for "Taxco Market," and the William Church Osborn purchase prize of \$150 to Oscar H. Julius of Silvermine, Conn., for "The Wolves." More than 450 water colors never before exhibited were judged by the jury of awards, consisting of George Pearse Ennis, J. Scott Williams and Harry Hoffman.

When Edward Alden Jewell of the New York *Times* reviewed the show, he found a man walking through the "hushed and expectant" galleries, muttering to himself: "Splash! Splash! Splash!" "But of course," remarked Jewell, "the splash method has been in irreproachable standing for a great many years; nor is it, as a matter of fact, the only method encountered in this show.

"There is also the tight-and-precise persuasion. There is the fluid school whose manners are, notwithstanding, as trim and neat as a New England parlor. There are the formalizers, the poetic-license falsifiers and, I regret to say, the unqualified prettifiers. There are the stark 'realists' and the lush sentimentalists. In a word, all seems well with the American Water Color Society, even though only a few of its members or guest artists appear capable of rising above the level of splashy, precise, stark or lush competence.

"Similarly with respect to subject the 1934 exhibition runs true to form. We find the accustomed percentage of marines, of leafy bowers; of streets and streams and railroad yards and docks; of flowers and bric-à-brac and old, old houses. Perhaps the vogue for American architectural antiques is rather more flourishing than ever just now."

Some Great French Prints

The Keppel Galleries are offering as the opening attraction of the season a display of French prints, until Nov. 15. From Delacroix and Daumier to Gauguin and Picasso, the show contains many rarities and an interesting selection of subjects. Varied by the romantic and dramatic accents of Delacroix, the caustic humor of Daumier, the bold expressiveness of Matisse, and the warm impressions of Renoir, the exhibition is both impressive and exciting.

Among the unusual prints are a few wood-blocks by Gauguin done during the artist's stay in Tahiti on a peculiar type of paper, and some rare examples of Toulouse-Lautrec's color-lithographs. A select group of Forain etchings reveal the scathing bitterness of his satire against the rulers of society, and his almost tender interpretation of their victims. He is impelling both in his sketches of Parisian life and in his scriptural subjects.

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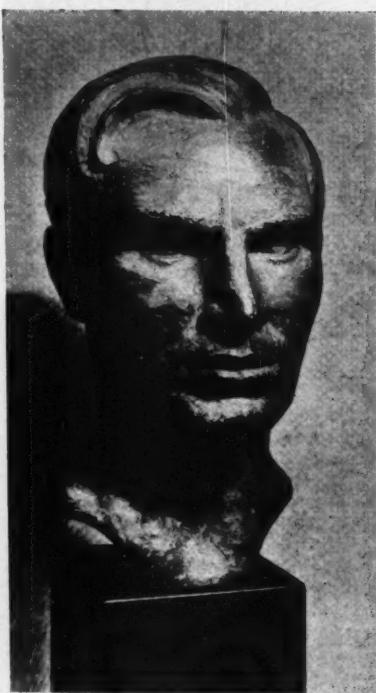
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Art vs. Letters



"Thomas Hitchcock, Jr." A Bronze by Justin Sturm.

Portraits of well known men and women in various fields of American endeavor are included in Justin Sturm's first one-man exhibition of sculpture, continuing at the Ferargil Galleries in New York until Nov. 10. One of the outstanding portraits is that of his friend Gene Tunney. In his head, as in those of Ernest Hemingway, Hope Williams, John Steuart Curry, Thomas Hitchcock, Jr., and Mrs. Ellwood Hendrick, Sturm has not only achieved a good likeness, but honest solidity and strength.

Sturm first came before the public eye in 1920 and 1921 when as a football player at Yale he won an "All-American" rating at right-end. After graduating from Yale, he took up writing, and his first novel, "The Bad Samaritan," was accepted by Harper's. Later he gained success as a short story writer, but his interest in sculpture proved stronger, and three years ago he deserted writing to devote all of his time to it. Aside from a few weeks of study at the Yale School of Fine Arts, and a short period of studying under John Sloan, Sturm is entirely self-taught.

A "Green Exhibition"

Green is the organizing factor in the initial exhibit of the Reinhardt Galleries in their new quarters on the ground floor of the Hecksher Building. But while green is the predominant note in the important examples loaned for the exhibition, the color is seen in as many moods and atmospheres as there are canvases in the show. Through the artistry of these significant interpretations, green is used in almost every spectral possibility.

On view are works by Renoir, Manet, Monet, Cézanne, Gauguin, Van Gogh, Toulouse-Lautrec, Matisse, Picasso, Segonzac, Derain, Soutine, Whistler, Sargent, Maurice Sterne, Arthur B. Davies, Dewing, Inness, Luks, Henri, Orpen, Augustus John, Corot, Boldini, Zuloaga, Ribera, Orozco, Courbet, and Henri Rousseau.

Twain in Mezzotint

Samuel Langhorne Clemens was born one hundred years ago, Nov. 30, 1835, in a squalid little cabin at Florida, Mo.—a house which has since been moved to the top of Little Mountain Park, overlooking the Missouri River. The State of Missouri, as well as the rest of the United States, is laying extensive plans for the commemoration of this great American's birth. When Samuel was four years old, his father, "Judge" Clemens, moved to Hannibal, Mo., on the Mississippi, from whose river life was drawn his immortal *nom de plume*.

The Mark Twain Association, now in its eighth year, has made possible through the interest of its president, Ida B. Judd, the making of Frank A. Nankivell's fine mezzotint portrait, which is reproduced on the cover of this issue of THE ART DIGEST. The association has given annual prizes for selected gems from Twain's writings. This year it is extending its scope by holding a poster contest among the 43 high schools of New York City. Among the prizes to be offered will be an original print of Nankivell's "Mark Twain."

Nankivell knew Twain well. Their first meeting took place when he was assigned by the San Francisco *Call* to make a sketch of the author while he was on the Pacific Coast on a lecture tour. Profoundly impressed, the artist always retained that picture in his mind, not realizing that in the years to come he would often meet Twain while working for eastern newspapers and publishing houses.

Albert Bigelow Paine learned of Nankivell's desire to do his mezzotint of Twain and invited him to his Norwalk, Conn., home to discuss the best period of his life to represent. It was decided to depict him as he was in the first decade of the twentieth century, or shortly before his death. Here he is shown in all the power of his genius. Humor does not necessarily call for smiles and laughter—the twinkle of the eye, the vibrancy, the youth of the man here dominate. In the estimation of his fellow artists, Nankivell's picture fully commemorates the deathless memory of Mark Twain—a memory which will live as long as American literature. Dead now for 24 years, Twain still enriches contemporary thought. President Roosevelt admits he took the words "New Deal" from "A Connecticut Yankee at King Arthur's Court."

An Australian by birth, Nankivell arrived in the United States in June, 1894, and has since earned wide repute as a black-and-white artist. Especially is he recognized for his efforts toward a renaissance of the mezzotint in America. Writing in appreciation of the Twain mezzotint, Elizabeth Robins Pennell touched on this long neglected phase of American print making: "I always like to feel that Joseph Pennell had some share in bringing forward greater interest in the mezzotint in America. May I quote from Mr. Frank Weitenkampf's 'American Graphic Art,' where in speaking of the mezzotint in America he says:

"It seems useless to hope that any painters may turn occasionally to the medium which offers them such interesting and profitable by-roads to explore by way of mental diversion. Perhaps some of the specialists who have in recent years labored so well to revive the appreciation of painter-etching may be led to give attention to the mezzotint."

"It is surprising to me that more work has

[Continued on page 27]

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November to Be an Active Auction Month



"Landscape," by Henri Matisse.

November will be a particularly active month at the American Art Association-Anderson Galleries, New York. Besides the library of the late Rev. Roderick Terry and the print collection of the late Frank H. Bresler, described elsewhere in this issue of *THE ART DIGEST*, paintings from the Chester H. Johnson Galleries will be sold the evening of Nov. 14, antiques and decorations from the collection of Edward A. Crowninshield the afternoons of Nov. 8, 9, and 10, and eighteenth century English furniture from the collection of the late George P. Davis the afternoons of Nov. 2 and 3.

The collection of the Chester H. Johnson Galleries of Chicago will be dispersed in liquidation of a partnership, due to the death of Mr. Johnson. He was known for his sponsorship of contemporary Paris painters and their immediate predecessors in Post-Impressionism, a leaning which is typified by this sale. Included will be important examples by Degas, Vuillard, Morisot, two flower paintings by Redon, a Seurat drawing, a fine landscape and two interiors with figures by Matisse, representative paintings by Braque, Roualt, Derain, Picasso, Leger, Survage, de Chirico, Chagall and Laurencin, a landscape by Segonzac and portraits by Modigliani. One of the features is a marble bust by Gauguin, an especially rare item. Also included will be a small group of eighteenth century British portraits and a fourteenth century Florentine primitive by Gerini.

Reproduced above is a Matisse "Landscape," which illustrates this artist's greatest claim to fame—his color. It depicts a view of orange housetops, an aqueduct and a road in the Midi

with the brilliant blue Mediterranean to be seen beyond. A deeper blue may be glimpsed through the frame of trees.

Crowninshield Collection

Notable American furniture, Lowestoft and antique decorations, covering the period from 1700 to 1820, will appear at the American Art Association-Anderson Galleries the afternoons of Nov. 8, 9 and 10, when the collection of Edward A. Crowninshield, together with selections from the private collection of Miss Mable Choate, will go under the hammer. The Crowninshield collection comprises family pieces of indisputable provenance, which gain added significance from the fact that the Crowninshield family was closely identified with the history of old Salem, during the late eighteenth and early nineteenth centuries.

Among these family heirlooms are an eighteenth century Rhode Island fan-carved mahogany writing desk, attributed to John Goddard; a New England pair of side tables in mahogany, their workmanship equal to the contemporaneous productions of Duncan Phyfe; a Hepplewhite inlaid mahogany secretary, attributed to John Seymour, Boston, about 1795; and a finely mounted mahogany drop-leaf table, possibly originating in Charleston, S. C., about 1805. Of eighteenth century English origin, but in harmony with the balance of the Crowninshield collection, are a rare George II carved mahogany claw-and-ball foot card table, an exact duplicate of one in the Kensington Museum; and a Sheraton mahogany serpentine-front sideboard, which appeared in Sir Philip Sassoon's loan exhibition.

Do You Know That—

There is not one artist from the state of Wyoming listed in the *Who's Who in America*? . . . August Bensiger, American artist who painted three Presidents and three Popes, offered the Grand Hotel which he built in Switzerland to the United States government during the World War? . . . George Bellows' daughter, Jean, whom he painted so often, is in a Broadway play? . . . Frederick MacMonnies was once a clerk in a Brooklyn jewelry store? . . . Of the more than 333 etchings that Whistler made, 100 are now on view at Knoedler's? . . . Mrs. Stephen Wise is Louise Waterman, pupil of Henri and Bellows? . . . Henry W. Ranger and J. Alden Weir each made a lithograph in the late 70's, the only known example in this medium by either artist?

. . . The exhibition of "Drawings for Prints," which opened last April at the New York Public Library, is still on view, an unusual exhibition not likely to occur again soon? . . . The grandson of the famous painter, Josef Israels, is head of publicity for the Empire State Building? . . . The Daughters of the Confederacy have condemned the proposal to erect a statue of William Tecumseh Sherman in North Carolina? . . . The American Academy at Rome is not expected to be represented in the selection of murals for the new Department of Justice Building in Washington? . . . The National Sculpture Society proposes a measure to make it unprofessional for any sculptor to do more than the model, thus banning any participation in general contracting as unethical? . . . Many will wish a happy birthday to Hobart Walker, painter, born Nov. 1, 1869, in Brooklyn; to William J. Wilson, painter, born Nov. 1, 1884, in Ohio; James L. Wells, painter, born Nov. 2, 1903, in Georgia; Wheeler Williams, sculptor, born Nov. 3, 1897, in Illinois; Luigi Lucioni, painter, born Nov. 4, 1900, in Italy; to James E. Fraser, sculptor, born Nov. 4, 1876, in Minnesota; to Harold E. Walker, painter, born Nov. 6, 1890, in Ohio; to Alice Ludovici, miniature painter, born Nov. 7, 1872, in Germany; to George J. Lober, sculptor, born Nov. 7, 1892, in Illinois; to August Vincent Tack, mural painter, born Nov. 9, 1870, in Pennsylvania; to Russell T. Linbach, lithographer, born Nov. 9, 1904, in Ohio; to William Reginald Watkins, painter, born Nov. 11, 1890, in England; to John Steuart Curry, painter, born Nov. 14, 1897, in Kansas; to Albert P. Willis, painter, born Nov. 15, 1867, in Pennsylvania?

—M. M. Engel.

"Young French Artists"

Young French artists, well known in Paris but new to the general public here, are championed by Georgette Passedoit at her gallery on the mezzanine floor of Rena Rosenthal, Inc., 485 Madison Ave., New York. A series of one-man shows is planned with a possible group exhibition late in the season.

Gouaches and drawings by Serge Ferat are being shown until Nov. 30.

De Young Galleries Improved

One of the local SERA projects in San Francisco comprehends extensive structural changes of a number of galleries in the M. H. De Young Memorial Museum, now being made. The improvements include installation of new floors and lighting arrangements and rearrangement of interior walls.

Among the Print Makers, Old and Modern

Whistler Centenary Brings Great Print Group to Knoedler's



*AT LEFT—
"Mr. Mann." An
Etching by James Mc-
Neill Whistler.*



*AT RIGHT—
"The Beggars." An
Etching by James Mc-
Neill Whistler.*

A selection of 100 etchings, lithographs and drypoints makes up the Whistler centenary exhibition at the Knoedler Galleries in New York until Nov. 17. Born in 1834 at Lowell, Mass., Whistler produced nearly 400 etchings and drypoints and probably 150 lithographs. During the greater part of his life, before his death in 1903, he executed an average of 12 lithographs or etchings each year. The Knoedler show bears out Whistler's condemnation of the large plate, and in these small delicately drawn and sensitively toned prints, there is that distinct quality of line that gives an individual character to Whistler's work.

Whistler's appeal comes through the expression of a distinct personality, working without a trace of imitation. Although he was painfully aware of his weakness as a draughtsman, which deprived his drawing of that directness of line which marks a master of line, Whistler created in his etchings a curious sureness of line. It is described by Royal Cortissoz of the New York *Herald-Tribune* as being "so true, so expressive, and so Whistlerian." From the beginning his work was in the truest sense original etching. Later it became his invariable practice to draw the subject directly on the plate.

Besides his technical mastery, the etchings divulge Whistler's taste—that same taste which was reflected in his immaculate dress and his penchant for redecorating shop windows and even rooms which he felt lacked the right tones on the walls and floor. Human interest as well as picturesque subject matter enamored Whistler. But he was never carried away by this picturesqueness that he found in the city streets and harbors. Instead he lifted these facts to a higher level, transforming the thing that he saw, without sacrificing the essential qualities.

"Such interest," writes Howard Mansfield in the *Print Collector's Bulletin*, "appears in the glimpses of river life in the Thames etchings. It was a keen insight that had discovered esthetic value in that life and in the dingy warehouses that lined the muddy stream where it flows through London. Art is not necessarily the expression of the beautiful, but it is essentially beautiful expression; and such expression has made the Thames etchings memorable."

"The Venice etchings, following the Thames period, were really a development, although to most a surprise, and to many a revelation. Received with much adverse comment, they are now recognized as, perhaps, the full flowering of Whistler's work in etching. They were faithful to the charm of the lingering glories and still picturesque life of the wondrous city. After Venice, London, with its small shops, and the hum of busy life, and the Thames in its more modern aspects, gave scope for etchings and dry-points on a more modest scale, but with a delicate, almost affectionate rendering."

"Of the lithographs it may be said, that a process of early date, devised for the humblest purpose, and through a long interval serving

largely commercial usage, with occasional appropriation for caricature, and to some extent pictorially practised, became under the hand of Whistler, a distinguished art. Finding his themes in picturesque towns; in familiar scenes of work and play; in the delicate beauty of youthful models, and, with possibly less success, portraiture, he has left in this medium an achievement which is, on the whole, a joyous record. The lithotints of the Thames, like the nocturnes in oil, take their place in the realm of pure poetry."

"Lovers of the graphic arts may, indeed, be grateful for the opportunity now given of enjoying so admirable a selection of the works of the great master whose hundredth anniversary year is so appropriately celebrated."

Of particular interest is the dry-point "Mr. Mann," done in 1860, whose subject for 40 years was mistaken for another man. It really is "Henry Newnham Davis" of Silchester House, Hants, England, who was an intimate friend of Whistler's in the earlier days. Joshua Mann also belonged to the same set as Davis, Whistler and du Maurier. The mistake may have occurred in early cataloging or Whistler may have forgotten which was Mann or Davis, or he may have given the impression to Mann with Mann's name on it. The history of this print is not unlike the story of the engraving by Pierre Lombart after a portrait of Charles I on Horseback by Van Dyck. After the monarch was decapitated, his head was burnished out of the plate and that of Cromwell was substituted with some changes of dress. After the fall of the Commonwealth, the head of Cromwell was burnished out and Charles I restored with a more elaborate garment and the page decked out in frills. Finally Cromwell, with befitting raiment, regained the headship.

A New Print Maker's School

George Miller, Martin Lewis and Armin Landeck announce the opening of a new School for Print Makers, at 6 East 14th Street, New York. All three have long been prominent. Instruction will be given in lithography, dry point, etching, mezzotint, aquatint and wood engraving. Criticisms will be given twice a week and the studio will be available for work from 10 A. M. to 5 P. M. every day except Sunday.

Among the Print Makers

60 Durers, 53 Rembrandts in Print Auction



"The Knight, Death and the Devil," by Albrecht Dürer.

Sixty examples by Dürer and fifty-three by Rembrandt constitute the larger part of the late Frank H. Bresler collection of etchings and engravings which will come up for auction at the American Art Association-Ander-son Galleries the evening of Nov. 13, following its exhibition from Nov. 6. This is said to comprise the finest group of etchings and engravings by Old Masters to be offered at public auction since the dispersal of the Brayton Ives collection in 1915. Besides Dürer and Rembrandt, other early masters include Schöngauer, Mantegna, Van Mechelen and Van Leyden. There are also a few choice items by Whistler and Meryon.

The great Dürer group, which opens the catalogue, includes the famous "The Knight, Death and the Devil," considered one of the ten greatest examples of engraving known. Vasari states that the "armed man on horse-

back" represents "Human Strength" and lauds the beautiful technique of the lustre of the knight's arms and the black steed's coat and the "subtle delicacy" of execution portrayed in the handling of the long-haired dog.

"Melancholia," dated "1514," also conceded a Dürer masterpiece, is another of the same series. The extremely rare "St. George on Horseback" is dated 1508, and "St. Eustace," the master's largest plate, is attributed to the year 1503. This engraving shows Dürer's finest technique, from the portrayal of the five dogs in the foreground to the beautiful landscape detail in the background. "The Virgin with a Pear" is termed one of Dürer's two most beautiful Madonnas. Other fine examples in this section are "The Dream," "St. Jerome in Penitence," "The Rape of Amymone" and "The Effects of Jealousy."

One of the outstanding etchings in the group of fifty-three Rembrandts is the famous "Rembrandt and His Wife Saskia," first state of two, before the removal of the slipped curve above Saskia's right eye-brow. It is dated "1636." "Abraham Caressing Isaac," attributed date about 1638, is an example of the artist's best period. "Landscape with Cow Drinking" and "Old Man Lifting His Hand to

Broun Dodges Legs

Heywood Broun will auction off the paintings and cartoons by members of the Newspaper Guild at the Ehrich-Newhouse Galleries, New York on the afternoon of Nov. 3, the closing day of the show. These holiday paintings of newspaper men who chase stories all week contain figure studies by Tromka, portrait heads by Seymour Marcus, satirical drawings by Jacob Burck of the *Daily Worker*, and several oils by Heywood Broun.

In his column in the *New York World-Telegram*, Broun discussed his problems as a painter. Regretting that he didn't have any nudes to give his organization, he added: "Years ago I accepted the fact that I could not paint legs. They never come out the same length in my pictures. For a while I sought to compromise by doing nymphs at play behind a large stone wall. But I paint stone walls almost as badly as I paint legs and so I gave up the whole business and went back to tall buildings and ferryboats.

"Through many channels I learned that my painting lacked finesse and precision. "But (I said to myself) this crudity means power and sweep and imagination. After all I don't want to grow up to be just another Sargent or even a Whistler. My mother wouldn't like it if I put her on a postage stamp."

"And so I continued to do cockeyed skyscrapers which were sedulously calculated not to catch the eye or win the favor of Mr. Farley. When people looked at some recent masterpiece and asked: 'Which is right side up?' I always pretended to think the question was amusing. As a matter of fact it does serve as an additional explanation for my feeling that I do not want to put my mother on a postage stamp."

Kelly's Hawaiian Prints

Etchings by John Kelly, to whom experiments in the graphic arts at Honolulu, are of greater interest than his former career as advertising art director in New York and Los Angeles, are the inaugural feature of the new daylight gallery at the English Bookshop, 64 East 55th Str., New York.

Hawaiian scenes and natives are themes for Kelly's magnificent studies in drypoint, aquatint, soft ground and bitten line. For the past eight years he has lived there studying Polynesian types and recording his impressions on copperplate. Kelly received honorable mention at the California exhibit last March. He is a member of the Honolulu Print Makers, the California Society of Etchers and the Chicago Society of Etchers.

His Cap" are rare in such fine condition. Other notable Rembrandts include "The Triumph of Mordecai," "The Descent from the Cross, by Torchlight," "The Strolling Musicians," "The Angel Appearing to the Shepherds," "The Mill," and "Jacob and Laban."

Mantegna is represented by his "Bacchanalian Group with Silenus," an extremely rare engraving. Among the seven impressions by Martin Schöngauer appear "The Flagellation," "Christ Crowned with Thorns," "Pilate Washing His Hands," "The Entombment" and "The Fifth Wise Virgin." Eight engravings by Lucas Van Leyden include a fine impression of "David Playing Before Saul" and "The Resurrection of Lazarus," in Van Leyden's early manner. According to Bartsch, this print "would seem to have been engraved in 1508," when Lucas was but 14 years of age.

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The News of Books on Art

Sim's Art

The strange genius of Charles Sims, R. A., (1873-1928) affords a fascinating study in a book called "Picture Making, Technique and Inspiration," a combination of his own studio notes and a critical study of his work by his son, Alan Sims (Philadelphia; J. B. Lippincott Co.; \$6.00).

His technical studio diary describes "brush mark by brush mark," as the jacket says, the majority of his most famous pictures day by day as they progress. Sims records many suggestions to the student in matters of technical procedure, as well as canons of taste. But his suggestions are perhaps more interesting as a revelation of the mind and work of their author. He himself says, "It must never be forgotten that our interest in a work of art is our interest in the quality of the mind that went into the making of it." And, "what is valuable in a picture is the intelligent enthusiasm."

"It is no use of being an artist unless you set to work every morning with complete confidence that you are about to produce a masterpiece. It is no use going on if your work does not continually surprise you with unexpected felicities. The result must always be something much finer than you intended. When a man knows exactly what he can do, he just goes on doing it. He might as well shut up shop for good." Sims' evolution, as he relates it, from a rather fortunate backing by a family who were ultimately convinced that their son deserved artistic training, proves that his theories are sound.

Sims' happy private life is reflected in his works—there is a glow about his landscapes, and lyric charm in his figure studies. The early studies reflect his sensitivity to medium and his craftsmanship in solving artistic problems. Most of his subjects were endowed by a lyrical interpretation; "the poet whom he resembled was Keats" . . . "To Sims there were other men besides Velasquez who knew how to paint. He leapt gaily from one manner to the next, paying homage now to Turner, now to Tiepolo, now to Frans Hals." Dierck Bouts, Puvis de Chevannes and Sargent have been among his gods.

Portraiture was always a gamble between Sims and his sitter but while the lucrative phase was advantageous, the artistic was not especially successful; "of all his portraits only about half a dozen fully deserve his signature." Royal Academy membership was accorded him in 1915.

Sims' greatest contribution to art has been called his rediscovery of ancient tempera processes, but the layman will long remember him

Fairfax has again done the unusual—an air-conditioned Cafe-Bar one step from the sidewalk where hat checking and tips are not essential; but where liquor quality and unusual food is the first consideration.

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Blume as Critic

[Continued from page 9]

life through new dynamics of form;" they said that the Cubists were freezing painting into the conventions of the past. Later the Dadaists attacked the Cubists for still having a belief in logic, and incidentally for still painting pictures. As the Dadaists pretended not to believe in anything, they could indulge in elaborate burlesques. They burlesqued everything, including themselves; those were hysterical days. But unfortunately there always seems to be that sad moment when the game becomes serious, when the clowns shed real tears; the burlesque becomes too well formulated, conventionalized and easily adaptable.

It was here that the tradition of form, that whole system of intellectual analysis which developed from impressionism to cubism, lost its thesis. This was the real parting of the ways. The Surrealists, who have more or less inherited the ideology of Dadaism, have developed their own way of painting pictures, now pretty sterile. They have lost all the pathological frenzy they began with. There is nothing new or revealing in their arrangements of symbols, no new relationships articulated to suggest clearer communications. They too are only making pictures, as artists, I suppose, always must.

Think back over the stormy period covered by this book (some fifty years) with its violent credo in the midst of a violent world, and examine the Muse herself. The present moment is ominously calm. The smoke is drifting away, the tumult is dying. What has happened to the Muse? She certainly has changed. She has been through the War. She isn't dressed in that long Grecian robe any more. She has a strange costume, or rather a miscellany of costumes—a short dress in broad loud checks, an old brocaded cape with oriental embroidery held together with a cameo brooch, finely cut; she has the remains of an old Grecian sandal on one foot, and on the other a glittering rhinestone dancing slipper . . . Instead of a shy expression, poised in reminiscence, she stares at you frankly, but there is a confused look on her face, and around her everybody is bestirring himself for battle. She certainly will have to shed some of those funny garments.

for poetic canvases remarkable in their expression of light. A series of archaic studies, "The Seven Sacraments," illustrate another phase.

Of the later, mystic phase of Sims work one could wish for further elucidation. "English landscape lost in Charles Sims one of its most sensitive and skillful interpreters. It lost him because of the War." Upon his return from America Sims completely abandoned the "prettiness" which had been characteristic of his style. A complete regeneration is noticeable in the sketches done in his new manner. "It was the old prettiness that ascended through sketch after sketch to lose itself in triumphant beauty with the new-made spirit that soared from the creating hands through a heavenly harmony of maroon, white, grey, lemon and rose, bounded in outer darkness, in 'Here I Am,' a tempera of his last phase.

The book is an interesting document as well as a valuable cross-section of a painter's mind.

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A Review of the Field in Art Education



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Arraigns Schools

Art teaching in our colleges and universities should be entirely revolutionized, according to the summing up of Cyril Kay-Scott, director of the Denver Art Museum, in the *Rocky Mountain News*. Mr. Kay-Scott came to this forcible conclusion after visiting and observing the curricula and staffs in various institutions. Art, in his judgment, must be creatively taught by artists with artists' training.

"There is no place in an art school," he says, "for what the student can find in books and magazines. The teaching ought to begin where they leave off. Textbook patters are worse than useless. One of the most brilliant university professors I know remarked to me recently that teachers were divided into two classes—discoverers and regurgitators. In art education, which is all I am discussing here, regurgitators are an unmitigated nuisance and do positive harm. They serve only to render lazy students lazier, to keep them from reading anything for themselves and to take up time which should be given to intelligent work and training."

"In such subjects as drawing, painting, design and sculpture, which are pivotal, any teacher who has not demonstrated that he has thoroughly digested their basic principles and demonstrated in his own work that he is a personality worth looking to for original and self-sustained counsel and leadership shouldn't be allowed in an art school."

"A student doesn't learn to be an artist in a classroom. He learns the language of his art, and if he's set to learn it under teachers who don't know it—why, it's not only ridiculous but a crime. The language is drawing, composition, form, pattern, color and so on. Anyone who can't handle these fluently and without help is exactly in the plight of a French teacher who can't speak French. Added to this language the student should receive background, stimulation and guidance of his creative imagination. This can come only from artists with real preparation for art, who are themselves creators in art and who are strong enough to guide themselves and others in their work and expression without boning up on what someone else has said about it."

"The applied arts should be taught by men with the same adequate background and point of view, with a real experience and success in their chosen fields to boot. The day of teaching chemistry, physiology and clinical medicine by reading rehashes from books is over. There was once an awful shakeup in the medical schools of the country. Many of them were closed up and the others forced to give decent instruction. We need the same kind of unbiased investigation and drastic decisions regarding our art schools of today."

"No real student of art can be passive. He is always doing something. Instead of a numerous faculty of parrots, an art school needs a small faculty of real leaders who will give the students equipment, orientation and inspiration. When this is supplied, you can trust the students to read up all the facts, dates and general opinions they need. Art students will work themselves thin if they admire and trust their leader."

Miss Christensen Resigns

Nora L. Christensen, educational director of the Albright Art Gallery, Buffalo, N. Y., has resigned from her post to pursue graduate study at Harvard and Radcliffe.

By the Caribbean

Probably to a far greater degree than any other country with cultural traditions equally individual and long-established, Puerto Rico has lacked pictures and painters. The fact, particularly striking in view of the island's wealth of light and tropical color, was explained tersely by Zuloaga some years ago: "You have little chance of producing painters in Puerto Rico until you begin to see some paintings there."

There are on the island a limited number of paintings by Spanish masters and some good modern canvases in private homes; but there is no art museum, and until recently there had been no art exhibitions. During the past few years, however, this situation has changed rapidly for the better, largely through the efforts of Walt Dehner, the young director of the Art Department of the University of Puerto Rico. Mr. Dehner has brought to Puerto Rico a distinguished "Progressive-Conservative" exhibition of contemporary paintings by North American artists, two black and white shows, and an exhibition of modern Catalan art. A showing of contemporary Mexican art is scheduled for next Spring. In addition the University has held interesting art and history exhibitions of material collected locally.

A course in art appreciation at the University is required of all arts and science students and of all candidates for a normal diploma; so that more than 500 are regularly enrolled in this department. The required work consists of lectures and studio work, and deals with the principles of composition as applied to the fine and industrial arts. Courses in art study, applied design, freehand drawing and oil painting are also popular. Mr. Dehner explains his purpose as the development of appreciation, an ability to see beauty and a technique for understanding it. Results have been productive.

Some years ago Thomas Craven arrived in Puerto Rico as apprentice on a lumber schooner. He remained on the island for one year, and taught in the University—in the department not of art but of English. Of the calibre of insular students, he remarks in "Modern Art:" "I spent one of the happiest years of my life on that fair island . . . My classes in the University were composed of the most courteous students I have ever engaged to help, and the most diligent! In no other part of America is education so ardently cherished."

A one-man show of Mr. Dehner's own water colors, highly commended by critics in the States, has been booked solid for almost three years. His pictures are a vivid introduction to the Caribbean world—a world where beauty and squalor, bright color and harsh contours, abundant life and precarious living, are somehow given a convincing unity in their juxtaposition.

Offin's Course in Etching

Etching is a matter for lecture and demonstration at the print studio of the Brooklyn Museum. Charles Z. Offin is offering a course in which he teaches students to make and print their own copper plate etchings, dry-points, and aquatints. Offin is art instructor at the College of the City of New York and director of the Etchers Guild. For the eighteen sessions of the course credits will be accepted by the Board of Education.

A Review of the Field in Art Education

A Bridge Needed

"If the art of painting is to regain anything of its former importance, it must build a bridge to the public," declares Frank Jewett Mather, Jr., Marquand Professor of Art and Archaeology at Princeton, a 3,000-word article in the *New York Times Magazine*. He doubts if there has been any other time since the Dark Ages when the social significance of the art of painting was so small. Prof. Mather attributes the situation partly to "external bad luck and partly to bad management within art itself," and heralds the entrance of the government as an art patron. Mural painting may bring about the reestablishment of a popular appreciation of the art of painting, he thinks, viewing the century in retrospect.

"We have just passed the centenary of the romantic movement. Since romanticism was consciously a liberating and expansive effort, the century, in all the arts, has been one of constant and intense experimentation, with a corresponding extension of the scope and technical methods of most of the arts." Yet the art of painting seems to have wasted its substance in technical experimentation. Valuable as this has been to the painters, it has taken them away from vital issues.

Prof. Mather calls it "bad luck" that the end of aristocratic patronage forced the painter to create his own public. Furthermore, new chemical media were offered him for experimentation, many of unsound worth. And then the favored but "eminently unpainterlike style of David and his disciples, the ornamental style, as Sir Joshua called it, no longer served as the point of departure and reference for the neophyte. Every youngster had to make a technique for himself, mostly with the help of public or private masters who themselves had no technique worthy of the name. Thus for a century the painter has had to face a hardship unparalleled in history—that of having to discover for himself the rudiments of his craft . . .

"The fundamental gift of a painter, a fine sense of color" has been conspicuously lacking . . . So while the popular painter indulged a false professionalism involving a speciously brilliant handling, the true artist, according to his temperament became a rebel or Bohemian, or in Spartan isolation painted on as he drew in his belt. All these situations, whether of prosperity or adversity, tended to produce an ingrowing character in the artist, to make him lose sight of substance in favor of studio tricks."

Nor did reaction against the academic tradition always "reach the root of the matter-worthy substance, real inventiveness, fine design—but stopped at experiments in minor technique. Edouard Manet measurably recovered the pictorial idiom of Velasquez, only to squander it casually.

"Gustave Courbet again recovered the richness and solidity and withal much of the vulgarity of Ribera . . . Except in a few of his best landscapes and marines, his amazing power was wreaked more or less at random on chance chosen themes . . . He could hand on something, not much perhaps, to an intelligence much superior to his own—that of Paul Cézanne—but his negligence or ignorance of the larger qualities of design unfitted him for any real leadership. That function was to fall, on the whole, to Manet."

The "Luminist" movement of the 1880's and 90's was oblivious to "larger issues."

Claude Monet, according to his own admission, "cared most about the colored air between himself and his poplars, haystacks and cathedrals . . . Indeed, by seeking to isolate the alleged retinal impression, by foregoing legitimate richness of association, by seeking to divest creation of memory, it actually impoverished the art of landscape . . . They produced exquisite light-worshiping lyrics; they opened the eyes of a generation to beauties hitherto ignored; their place in the history of art is secure . . . From Monet on most painters have painted as seemed good in their own eyes, being in their quest of natural appearances quite disregardful of the nature of paint."

Under the aegis of Neo-Impressionism "Signac and Seurat, and for a time Pissarro, vainly sought in their stippling—petit point—a universal means of expression irrespective of what was to be expressed. Seurat and Cézanne seem to me the most tragic artist figures of our times—one muscle-bound by a self-imposed gymnastic of handling; the other hopelessly footloose and ever floundering in search of a helpful tradition which he never actually found . . . With his passion for the latent dynamism in all natural appearances he should have profoundly studied Giotto, Masaccio and Ruysdael. Instead he studied a second-hand genius, Courbet.

"The really great painters of our times, Degas and Renoir, show no such technical vacillation, evince a passionate concern for their chosen subject-matter rather than any curiosity as to minor handling. Their means of expression grows out of the thing to be expressed, and as well out of an intelligently assimilated tradition."

Since Cézanne, painters have at least had the merit of "facing the problem from the point of view of creative art; they have tried to deal with the picture as a whole . . . Style they have tried to consider in a large way, as the inevitable mode of expression of given modes of feeling and thinking."

The painter's experiments have almost cost him his public, and an "ultimate spiritual cooperation" will be as beneficial to the artist as to the art-loving layman.

"As a result of exaggerated individualism, the best talents of the new movements have tended to relapse from a program half-way sound into preoccupation with minor technique, as into the quest of mere novelty for its own sake." Matisse declined to "merely technical virtuosity." His "extraordinary gifts as a colorist, and impeccable decorative sense . . . soon drifted into gypsy eclecticism . . . expressing nothing save superficial decorative formulas. At bottom he remains merely a fine mannerist."

Only when painting rises above studio punditry to really significant material can it hope to redeem its status among the arts; "it must build a bridge to the public. This bridge I see in the promising construction in the mural painting of Rivera, Orozco, Thomas Benton, Boardman Robinson. Indeed I am convinced that the future of painting must be largely in the decoration of public buildings . . . Private patronage is likely to remain at best about where it is . . .

"Good technique, to the artist, rests merely on respect for his own gift, on devotion to what he is expressing, on a sensible regard for the nature of his materials, on consideration for that ideal spectator which, I am confident, the good painter as he creates ever has in mind."

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A Sculptor's Creed

Stating the philosophical basis of his theories on art instruction, Atanas Katchamakoff Los Angeles, declares, "Art is no secret for or of the few."

Rather, "It is a limitless release of the imagination into pure form—whether verbal, musical, linear or plastic. So that the function of the art school should be not merely the teaching of technical means of expression but primarily the stimulus to self-realization and ultimate creation.

"You who are seeking art knowledge," Katchamakoff avers, "need more than a learned mentor who pours forth his own experiences to you—you need fundamentally a humanist who inspires you to capture your own spirit and make it live again in form.

"It makes no difference whether your aim be the practice of so-called commercial or fine art. Unless you first achieve self realization, you will never be more than a laborer in the field of art. Freedom comes only with self-knowledge, and that is achieved only when there is no pupil and master relationship, but rather a mutual seeking for each individual's concepts of beauty.

"The technical means of interpreting these concepts must proceed with the same fundamental simplicity and cooperation. You cannot expect to handle the sophisticated mediums of oil and water color at once if you are a beginner. You must feel the objects, or forms you want to sculpt, and for that reason I insist upon even advanced workers modeling in charcoal, directly with the fingers instead of with the stick. Literally *feeling form* in sketching gives the soundest basis for both painting and sculpting. Similarly, sculpture students must take painting to realize the essential color inherent in form, and painting students must take clay modeling to learn the volume of form found in color."

Nine Women Speak Up

Several courses in art appreciation have been opened at the Art Institute of Chicago for the accommodation of scores of Chicagoans who desire a greater enjoyment of art. An official of the Institute selected nine professional and business women, representing nine occupations, and propounded this question: "Why have you chosen art appreciation for your leisure hour pursuit for the coming winter?" The answers were as follows:

(1) "To find out which of us is crazy—the modern artist or I." (2) "In preparation for a European trip." (3) "To compensate me for the loss of funds for travel." (4) "Last year it was contract, the winter before, symphonies; this year I get introduced to art." (5) "I'm a Daughter of the Revolution, although I did not pose for Grant Wood. But that painting is a warning to me that I need a mental shake-up before my mouth begins to tighten." (6) "I'm starved for something, and I think it is beauty." (7) "For fifteen years my job has had to come first. From now on I come first. I want to grow more interesting to myself and others." (8) "My work is with the poor. For my leisure I want riches." (9) "I've been bored to death for years, professionally and socially. Perhaps art is an antidote for boredom. I'm giving it a try."

Montana Artists to Exhibit

The Charles M. Russell Chapter of the American Artists Professional League will hold its annual autumn exhibit in the Paris Auditorium, Great Falls, Mont., during the week of Nov. 5. It is open to Montana artists only.

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MISS AGNES MAYO, Secretary

Twain in Mezzotint

[Continued from page 19]

not been done in this beautiful medium. I recall Joseph Pennell laboring with his 'rocker,' working painstakingly to bring out the soft effects so imitable in his style. Naturally my interest in Mr. Nankivell's portrait of Samuel Langhorne Clemens is great, for even though we only met Twain twice, I can see him as he is here portrayed, just as we knew him—with the twinkle in his eyes and that strong face combining his great goodness and kindness.

"This mezzotint becomes ever more interesting because of the coming Centennial Celebration of Mark Twain's birth, when this portrait will rightfully take its place at the front of any Twainiana that might be planned in the greater literary and art centers of the world. Other American etchers should follow the lead that Mr. Nankivell has established by doing some creative mezzotints in the near future. It is fitting, then, that the first great creative American mezzotint of the present century should be in honor of this literary giant whom the whole world will honor next year."

Just how dead the art of the mezzotint is in America at the present moment may be seen from the following letter from Bertha E. Jaques, secretary of the Chicago Society of Etchers:

"For a number of years in our exhibitions no one sent in mezzotints, and our juries—mostly line men—never cared for them. There was an artist in Philadelphia who sent work in this medium, but that was some years ago. Of our own members, no one has sent us work in mezzotinting except from England—principally E. Marsden Wilson, who was Sir Frank Short's assistant; but they did not sell even at low prices until the last few years when there seemed to be some interest expressed. And they were sold mostly to persons buying a picture for the wall, not to print collectors. The majority of our associates are admirers of line. Indeed, one of our members did not care for the 1933 publication because it was 'tone' and not pure line."

"The chief obstacle to making mezzotints, in my opinion, is the difficulty of laying a good ground unless one has the modern machine rocker; the old way does not seem to appeal to the average worker today. And it is a pity that speed has become supreme."

"Comments on mezzotints in our exhibitions—not always from those who know prints best—have been to the effect that they were 'so soft and pretty' and that one tired of them."

"A few years ago, there was little interest in lithographs; now they form next to the largest number of prints in the summer show at the Art Institute. Several years ago I tried to get patrons to buy woodcuts because I predicted that six dollars for a Thomas Nason would not last long. Now they are much in favor—almost more than etchings in the matter of purchasing. There are also an unusual number of aquatints this year. It is all according to the whim of the moment. If the good old English mezzotint became the fad with collectors—and there is one woman in Chicago who collects little else—they would probably come back in favor."

Opening Nov. 5, color prints by Nankivell will be on exhibition at the Ehrich-Newhouse Galleries, New York. At the same time Nankivell's work in black and white will be presented at the Leonard Clayton Gallery, also in New York.

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DEL MONTE, CAL.

Del Monte Art Gallery—Nov.: Paintings by California artists.

LAGUNA BEACH, CAL.

Laguna Beach Art Assn.—Nov.: Fall exhibition.

LA JOLLA, CAL.

La Jolla Art Assn.—Nov.: Water colors by Charles A. Dunn.

LOS ANGELES, CAL.

Los Angeles Museum—Nov.: California Art Club 25th Annual. **Biltmore Salon**—Nov.: Paintings by F. Tenney Johnson. **Foundation of Western Art**—Nov.: Second Annual California Modernists Exhibition.

MILLS COLLEGE, CAL.

Mills College Art Gallery—To Nov. 25: Early Chinese art.

OAKLAND, CAL.

Oakland Art Gallery—Nov.: Paintings by William A. Gauvin.

PALOS VERDES, CAL.

Art Gallery—To Nov. 3: Paintings by Southern California artists. Nov. 4: Paintings by Santa Monica Bay District artists.

SAN FRANCISCO, CAL.

California Palace of the Legion of Honor—Nov.: Exhibition of San Francisco Society of Women Artists. To Nov. 15: Exhibition by Californians. **Art Center**—To Nov. 3: Portraits, Eugen Ivanoff. Nov. 5-17: Water colors, George Post. S. & G. Gump—To Nov. 9: Water colors, Juanita Vitousek. Nov. 11-24: Paintings and drawings, Palmek Schoppe.

HARTFORD, CONN.

Avery Museum—Nov. 4-24: Rio Grande water colors.

NEW LONDON, CONN.

Lyman Allyn Museum—Nov.: Paintings by outstanding Americans.

WILMINGTON, DEL.

Wilmington Society of Fine Arts—Nov. 5-24: 21st annual exhibition, Delaware artists and pupils of Howard Pyle.

WASHINGTON, D. C.

Arts Club—To Nov. 17: Oils and water colors by Catherine Morris Wright; pictorial photographs by Frank Roy Faprie. **Corcoran Gallery**—To Nov. 18: Etchings by Walter MacEwen. **Phillips Memorial Gallery**—Nov.: "Cross Currents of Contemporary Painting." **Smithsonian Institute**—To Nov. 4: Lithographs by Albert W. Barker. Nov. 5-Dec. 2: Etchings by Carl O. Borg.

ATLANTA, GEORGIA

High Museum of Art—To Nov. 6: Etchings by Philip Kappel. To Nov. 10: Soap sculpture. Nov. 7-Dec. 1: American and English paintings. 1750-1910.

CHICAGO, ILL.

Art Institute—To Nov. 15: Century of Progress Art Exhibition; Print Exhibition of a Century of Progress. **Arthur Ackermann & Son**—To Nov. 17: Portraits by Charles Sneed Williams. **Carson Pirie & Scott**—Nov.: Spanish paintings by Louis Kronberg. **Chicago Galleries Ass'n**—

Nov. 12-28: Sculpture by Alice Little Siems; work by Tree Studio Group, Florence White Williams, Karl Wolfe.

EVANSVILLE, IND.

Society of Fine Arts and History—To Nov. 5: Illuminated manuscripts in historical sequence (A. F. A.).

INDIANAPOLIS, IND.

John Herron Art Institute—Polish arts; miniatures by American artists.

RICHMOND, IND.

Art Association—Nov. 4-26: 21st annual exhibition of prints.

CEDAR FALLS, IA.

Iowa State Teachers College—Nov. 3-18: Plant forms in ornament (A. F. A.).

DES MOINES, IA.

Iowa State Teachers College—Nov. 1-15: Work of Birger Sandzen.

LAWRENCE, KAN.

Thayer Museum—Nov. 1-8: Pueblo Indian Painting (A. F. A.). Nov. 1-15: Prints by PWAP artists.

LOUISVILLE, KY.

J. B. Speed Memorial Museum—Nov. 4-26: Costumes, textiles, paintings, North American Indians.

NEW ORLEANS, LA.

Isaac Delgado Museum of Art—Nov. 4-28: 10th non-jury exhibition of members. Art Association of New Orleans.

FREDERICK, MD.

Howard College—Nov. 14-21: Pueblo Indian painting (A. F. A.).

ANDOVER, MASS.

Addison Gallery of American Art—Nov. 5-Dec. 3: International Theatre art.

BOSTON, MASS.

Museum of Fine Arts—To Nov. 28: Guild of Boston Artists. **Doll & Richards**—To Nov. 3: Water colors by Sam Charles. **Grace Horne Gallery**—To Nov. 17: Paintings by Marian T. Macintosh; portraits by Robert Evans Breck. **Massachusetts Institute of Technology**—Nov. 4-20: African Bushmen paintings (A. F. A.).

HINCHINBROOK CENTER, MASS.

Print Corner—To Nov. 15: American prints from the Far East; new lithographs by Thomas Handforth and block-prints in color by Lillian Miller.

NORTHAMPTON, MASS.

Smith College Museum of Art—To Nov. 11: Rivera exhibition. Nov. 12-Dec. 9: Landscapes and portraits by Corot.

SPRINGFIELD, MASS.

Museum of Fine Arts—To Nov. 5: 1st annual exhibition of New England summer colonies.

WILLIAMSTOWN, MASS.

Williams College—Nov. 12-24: "Eight Modes of Painting" (C. A. A.).

GRAND RAPIDS, MICH.

Grand Rapids Art Gallery—To Nov. 7: Exhibition of International deaf artists.

MUSKEGON, MICH.

Hackley Art Gallery—Nov.: American costumes, furniture and decorative arts of first half 19th century.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts—Nov.: 20th annual exhibition of the work of Minneapolis and St. Paul artists; masterpieces from the museum's print collection.

KANSAS CITY, MO.

Kansas City Art Institute—Nov.: Kansas City Society of Artists.

MANCHESTER, N. H.

Currier Gallery of Art—Nov.: Oils by Abbott Graves; applied arts from Mexico; Greenwich House Pottery; etchings by Chauncey Ryder.

MONTCLAIR, N. J.

Montclair Art Museum—Nov. 12-Dec. 23: 4th annual New Jersey state exhibition.

NEWARK, N. J.

Newark Museum—Nov.: George Luks memorial exhibition.

SANTA FE, N. M.

Art Museum—Nov.: Mary L. Hull; Freemont Ellis.

BROOKLYN, N. Y.

Brooklyn Museum—Nov.: Exhibition of municipal architecture and associated arts. **Grant Studios**—Nov. 5-21: Black and white show and decorative arts. **Abraham Lincoln Gallery**—To Nov. 9: One-man show of Natalie Arras Tepper. **Towers Hotel**—Nov.: Fall exhibition of Brooklyn painters and sculptors.

ELMIRA, N. Y.

Arnot Art Gallery—Nov. 4-25: "Our Government in Art" (A. F. A.).

NEWBURGH, N. Y.

Newburgh Free Academy—Nov. 1-15: 1934 International Scholastic Exhibition of High School Art (A. F. A.).

NEW ROCHELLE, N. Y.

Gallery of the Public Library—To Nov. 10: Paintings, sketches, etchings and block prints.

NEW YORK, N. Y.

Metropolitan Museum of Art (Fifth Ave. & 82nd) —Nov. 5: Egyptian acquisitions, 1933-4; German XV and XVI century prints. American industrial art, 1934. **A. C. A. Gallery** (82 West 8th) —To Nov. 3: Paintings by Tromka. Arthur Ackermann & Son (50 East 57th) —Old English furniture. **Arden Gallery** (460 Park Ave.) —Nov. 5-18: Sculpture by End Bell. **Argent Galleries** (42 West 57th) —Nov. 5-17: Overmantels, panels, screens and decorative sculpture by members of the National Ass'n of Women Painters and Sculptors. **Brunner Galleries** (55 East 57th) —Nov.: Original plasters by Despiau. **Carlyle Gallery** (250 East 57th) —To Nov. 20: Paintings and etchings by Augustus Vincent Tack, Paula Eliasoph, Herbert B. Tschudy, Irwin D. Hoffman, A. J. Bogdanovic, F. A. Nankivell, Polly Knipp Hill, E. A. Modrakowsky, J. W. Golinick. **Carnegie Hall** (154 West 57th) —To Dec. 1: Paintings and sculpture by Carnegie Hall artists. **Caa-Delbo Art Galleries** (Maison Francaise, Rockefeller Center) —Nov.: French and American modern paintings. **Columbia University** (Avery Library) —Nov. 9-21: Manuscripts and miniatures of Pirdaus. **Contemporary Arts** (41 West 45th) —To Nov. 3: One-man exhibition of Earle Cavae Kerikum. **Cooper Museum** (Union Square) —Silversmiths' work. **Cronyn & Lowndes** (113 Rockefeller Plaza) —Nov. 3-17: Engraved aquatints of the late 18th and 19th centuries; American paintings and water colors. **Downtown** (113 West 13th) —To Nov. 3: Paintings and drawings by Marguerite Zorach. **Decorators Club** (745 Fifth Ave.) —Nov.: Sketches for murals and murals. **Delphic Studios** (724 Fifth Ave.) —To Nov. 4: Paintings by Samuel Greenburg; work of Sybil Emerson. **Durand-Ruel Galleries** (12 East 57th) —To Nov. 10: Paintings by the "Master Impressionists." **Dudensing Galleries** (697 Fifth Ave.) —Nov.: "Paintings by Masters." **Valentine Galleries** (60 East 57th) —Nov. 1: First American exhibition of Picabia. **Eighth Street Galleries** (61 West 8th) —To Nov. 10: Watercolors and gouaches by David Burliuk, Nathaniel Dirks, A. F. Levinson, Jean Liberto, John Lomergan, Nov. 12-Dec. 1: Paintings by David Burliuk, Ehrlich-Newhouse (578 Madison Ave.) —To Nov. 3: Paintings by Newspapermen's Guild. **Ferargil Galleries** (63 East 57th) —To Nov. 10: Sculpture by Justin Sturm. **Fifteen Gallery** (37 West 57th) —To Nov. 3: Member's exhibition. Nov. 5-17: Recent paintings by Charles A. Aiken. **French & Co.** (210 East 57th) —Permanent exhibition of antiques, textiles, tapestries, furniture. **Gallery of American Indian Art** (850 Lexington Ave.) —Nov.: Water colors by Ma Pe Wi. **Gattemann Gallery** (925 Seventh Ave.) —Nov.: Paintings by Ivan Olinsky, Wayman Adams, Robert Brackman, Leopold Seyffert. **Grand Central** (15 Vanderbilt Ave.) —Nov. 6-17: Water colors and etchings by John E. Costigan; miniatures by Edna Nemecow Casterton. Nov. 13-24: Water colors by Eleanor Custis. (Fifth Ave. Branch) —Nov. 5-17: Paintings by Anthony Thieme. Nov. 13-25: Portraits by Catherine P. Richardson. **Grant Gallery** (9 East 57th) —To Nov. 10: One-man show of Cordray Simmons. **Harlow McDonald & Co.** (667 Fifth Ave.) —Nov.: Water colors by James McBey. **Marie Harriman Gallery** (63 East 57th) —Nov. 6-Dec. 1: Important early paintings by Degas. **Jacob Hirsch** (30 West 34th) —Permanent collection of fine works of art: Egyptian, Greek, Roman, Medieval and Renaissance. **Pinchos Horn** (79 West 12th) —Nov.: Exhibition of photographs. **Frederick Keppel & Co.** (16 East 57th) —Nov.: Prints by Old Masters. **Kleemann Galleries** (38 East 57th) —Nov.: Paintings by Frederic Taubes. **Knoedler** (14 East 59th) —To Nov. 17: Whistler Centenary—etchings, dry-points, lithographs. **John Levy Galleries** (1 East 57th) —Nov.: Important Old Masters. **Julien Levy** (602 Madison Ave.) —To Nov. 18: Paintings by G. de Berri. **Maebeth Gallery** (15 East 57th) —To Nov. 12: Paintings and prints by Rockwell Kent. Nov. 13-Dec. 3: Paintings and drawings by Robert Brackman. **Pierre Matisse Gallery** (51 East 57th) —To Nov. 17: Oceanic art, sculptures and textiles. **Metropolitan Galleries** (730 Fifth Ave.) —Nov.: Paintings by Old Masters, portraits by leading contemporary Americans. **Milch Galleries** (108 West 57th) —Nov. 5-26: Paintings by Sidney Laufman. **Montross** (785 Fifth Ave.) —To Nov. 31: Paintings by Gordon Samstag. Nov. 5-18: Paintings by Henry Strater. **Morton Galleries** (130 West 57th) —To Nov. 12: Paintings by K. Roller; oils and prints by Josephine Vermilye. **Museum of the City of New York** (Fifth Ave. at 103rd) —Nov.: Photographs of New York by Berenice Abbott. **Museum of Modern Art** (11 West 53rd) —To Nov. 5: Housing exhibition in cooperation with New York Housing Authority. **Arthur U. Newton** (11 East 57th) —To Nov. 10: Water colors by Rowlandson; etchings by James Ira Arnold. **National Arts Club** (119 East 19th) —To Nov. 22: 29th annual exhibition of the "Books of the Year." **New York Public Library** (Fifth Ave. at 42nd) —Nov.: Drawings for prints and prints; recent additions to the print collection. **Georgette Passedoit** (485 Madison Ave.) —To Nov. 30: Gouaches and drawings by Serge Ferat. **Playhouse Gallery** (52 West 8th) —To Nov. 8: Paintings by Guy Maccoy. **Raymond and Raymond** (40 East 49th) —To Nov. 3: Lithographs from Contemporary Print Group Portfolios. **American Scene I and II**. **Frank K. M. Rehn** (683 Fifth Ave.) —To Nov. 17: Paintings by Henry Matteson. **John Reed Club**

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(430 Sixth Ave.)—Nov. 9-Dec. 7: "Revolutionary Front—1934." Ritz Tower (Park Ave. at 57th)—Nov.: Portraits by Orpen. **Salmagundi Club** (47 Fifth Ave.)—To Nov. 2: Annual exhibition of drawings, etchings, lithographs. **Schultheis Galleries** (142 Fulton St.)—Permanent exhibition of art by American and foreign artists. **Schwartz, Inc.** (507 Madison)—To Nov. 12: Paintings by Emil Gruppe. **Seligmann Galleries** (3 East 51st)—To Nov. 14: Water colors and drawings: "One Hundred Years of French Art." E. & A. Silberman (32 East 57th)—Nov.: Old masters and objects d'art. **Marie Stern** (9 East 57th)—To Nov. 2: Paintings by Hilda Belcher. **Uptown Gallery** (248 West End Ave.)—To Dec. 3: Works of the late Alfred Maurer. **Weyhe Gallery** (794 Lexington Ave.)—Graphic art by American and foreign artists. **Whitney Museum of Modern Art** (10 West 8th)—To Nov. 22: Second regional exhibit: Philadelphia artists.

SARATOGA SPRINGS, N. Y.

Skidmore College Gallery—To Nov. 10: "Art of Motion and Repose" (C. A. A.).

STATEN ISLAND, N. Y.

Staten Island Institute of Arts—Nov.: Annual exhibit by Staten Island artists.

SYRACUSE, N. Y.

Syracuse Museum of Fine Arts—Nov.: PWAP exhibit.

CANTON, OHIO

McKinley Art League—Nov. 5-20: 1934 International Scholastic Exhibition of High School Art (A. F. A.).

CINCINNATI, OHIO

Cincinnati Art Museum—To Nov. 25: Costumes of the 18th and 19th centuries; costume fashion plates.

CLEVELAND, OHIO

Cleveland Museum of Art—To Dec. 7: Prints and drawings by Arthur B. Davies. Nov. 7-Dec. 2: Paintings and decorative arts.

COLUMBUS, OHIO

Columbus Gallery of Fine Arts—Nov.: North American Continental Salon of Pictorial Photography: 10th annual exhibition. Ohio Water Color Society: collection of old coverlets loaned by Columbus residents. Nov. 10-30: "Britain Illustrated." **Little Gallery**—To Nov. 12: Water colors by Clara Blesch.

DAYTON, OHIO

Dayton Art Institute—Nov.: Cleveland artists' water color show; 8th Ohio printmakers' exhibit.

PORTLAND, ORE.

Portland Art Association—To Nov. 15: Small paintings and drawings by Rockwell Kent.

LANGHORNE, PA.

Glen Lake Farms—To Nov. 10: Paintings by Susan Hayward Schneider.

NEW HOPE, PA.

Independent Gallery—To Nov. 6: "Paintings by the Independents."

PHILADELPHIA, PA.

Pennsylvania Museum of Fine Arts—To Nov. 28: Prints from the Rosenwald collection—The Old Testament. To Dec. 5: Impressionism—The Figure—1870. Nov. 3-Dec. 10: Cézanne. Art Club—To Nov. 9: 41st annual exhibition of oils by living artists. **Boyer Galleries**—To Nov. 21: Paintings by Emlen Etting. **Philadelphia Sketch Club**—Nov. 12-17: Business Men's Art Club of Philadelphia. **Plastic Club**—To Nov. 7: Artistic photography by Ida W. Pritchett. Nov. 8-21: Works by students of Florence Cannon. **Print Club**—To Nov. 3: Prints awarded prizes or honorable mention in 1933-4. **Warwick Galleries**—To Nov. 17: Paintings by Hortense Ferne. Nov. 5-29: Drawings by Thes White.

PITTSBURGH, PA.

Carnegie Institute—To Dec. 9: 1934 International Exhibition. To Dec. 9: Engravings by Bartolozzi, after drawings by Hans Holbein.

SCRANTON, PA.

Everhart Museum—Nov. 4-28: "Iowa Speaks" Oils, water colors and drawings (A. F. A.).

PROVIDENCE, R. I.

Rhode Island School of Design—Nov. 2-14: Summer work of students. Nov.: Colonial costume exhibition.

CHARLESTON, S. C.

Gibbes Memorial Art Gallery—To Nov. 5: 12th circuit exhibition oil paintings. Southern States Art League.

COLUMBIA, S. C.

Columbia Art Association—Nov. 9-25: 12th circuit exhibition oil paintings. Southern States Art League.

FORT WORTH, TEX.

Fort Worth Museum of Art—To Nov. 8: "Fifty Prints" from Kleemann Galleries.

HOUSTON, TEX.

Hertzog Galleries—Nov.: Etchings and wood blocks by Wanita Smith; antique French and English desks.

SAN ANTONIO, TEX.

San Antonio Art League—Nov. 3-27: Paintings by Watson Mack.

SEATTLE, WASH.

Henry Art Gallery—To Nov. 15: Water colors of Panama by Raymond Hill; drawings by Margaret Petersen. **Seattle Art Museum**—To Nov. 4: 20th annual exhibition of the Northwest Artists; French etchings from the M. F. Backus Print Collection; Chinese and Japanese acquisitions.

MILWAUKEE, WIS.

Layton Art Gallery—Nov.: Recent portraits by Wisconsin artists. **Milwaukee Art Gallery**—Nov.: 1st Wisconsin Independent Show.

OSHKOSH, WIS.

Oshkosh Public Museum—Nov.: Fox River Valley artists.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES
National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

Streamlining the Women

Fashions from Paris are especially for the slender type, the perfect figure, while older women with ever-increasing flesh have been utterly neglected.

A Fashion Group of American designers got together to discuss the subject at length, and came to the conclusion that since streamlining has slenderized skyscrapers and automobiles, why not try the same with women's styles? So fashions have been planned to give the form of superabundant avordupois a chance. Close fitting Mae West designs may do beautifully for the slender young things, but would look ridiculous on the heavier figure.

The fashions they planned follow the general lines without accenting undesirable features, and we predict that they will be much more in demand than the most beautiful (on paper) of French designs.

American architecture slenderized itself in tall pyramids reaching upwards towards the heavens—but if it costs as much to teach fat women to dress successfully as it has to slenderize apartment houses and office buildings, the price may be staggering and it would pay better to let the over stout take the Hollywood diet after all. It is a problem in American design.

NATIONAL ARTS WEEK

National Art Week, organized by the American Artists Professional League, had met with approval and cooperation all over the United States, it will prove a boom to artists everywhere. Mrs. W. W. Rivers, Alabama Fifth District, Chapter Chairman of A. A. P. L., says that interest is keen and all plans have been made for Art Week in Montgomery. She is receiving inquiries daily from other towns, every one shows enthusiasm, and the co-operation is splendid. This is the program:

Art Week in Montgomery

Montgomery is not behind any city in its artistic endeavors and interests. An educational as well as an artistic treat is planned for Montgomery and the surrounding community for the Art Week program. While the first week in November is designated as National Art Week, yet in order that all clubs and different organizations can have a part, Montgomery is having its art season last for three weeks. Mrs. W. W. Rivers, chairman of the fifth district for the American Artists Professional League and president of the Alpha Chapter in Montgomery, has been most fortunate in obtaining outstanding exhibits for the occasion.

Woman's College of Alabama, where Mrs. Rivers is director of art, will exhibit in its College Museum a collection of sixty paintings loaned by Samuel H. Kress of New York. The Woman's Club will display a group of portraits by Mrs. F. I. Eglin, and the Museum of Fine Arts in Montgomery is exhibiting a collection of late 18th and early 19th century

English paintings, loaned by the Metropolitan Museum of New York, including portraits by Lely, Reynolds, Gainsborough and Lawrence. There will also be a group of American paintings. The civic clubs of the city are con-

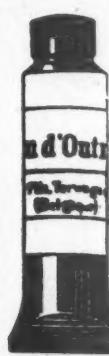
[Continued on page 30]

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Women's Dept.

[Continued from page 29]

tributing to the art season by having luncheon speakers on art or civic improvement. Invitations have been sent to the surrounding towns and communities, including city officers, ministers, educational and civic leaders, to come and share the artistic treat. Letters have been sent to all club presidents urging them to form art pilgrimages to Montgomery during the art season.

The Garden Clubs of the city are furnishing flowers for the Museums, and the Junior League is entertaining with a tea at the college. Governor Miller will open the exhibits on behalf of the state. Mayor Gunter will express the appreciation of the citizens of Montgomery and Dr. Walter D. Agnew will receive the exhibit as an educational contribution to Alabama. Mrs. Leonard Beecher will give an address on "Italian Renaissance Painting." The Federated Clubs and the Woman's Club will be hostesses each day.

The Alabama Art League—Mr. Kelly Fitzpatrick, president—is cooperating with Mrs. Rivers in the A. A. P. L. program by sponsoring the window displays in the business section. Mrs. J. A. Ledbetter is chairman of this committee. Among other interesting features, paintings by members of the League will be shown.

* * *

Missouri.—Mrs. Arthur J. Maurer of Kansas City, Mo., League Chapter Chairman, writes that she requested the Mayor for permission that Kansas City observe Fine Arts Week and found him in sympathy with the effort. Cards will be printed to announce the event. The Missouri State Teachers Association will meet in Kansas City Nov. 9-10-11, and Miss Wehyl of the Public School Art Department announces an art lecture by Mr. Rossiter Howard on Friday, Nov. 9.

Rhode Island.—Mrs. Semonoff, A. A. P. L. chairman for this state has been obliged to change the art week date to Sunday, Dec. 2 to Saturday, Dec. 8. The Art Institute of the Community Art Project will take place the latter two days of the same week.

New York.—A letter has just been received from the Artists Union of New York, with a membership of 700 artists, expressing a desire to cooperate with the work. Mr. Arthur Freedlander, New York chairman, is sending out several hundred communications explaining the event to department stores, art galleries and clubs.

New Jersey.—Mrs. W. Wemple, Local Chapter Chairman, A. A. P. L., is doing excellent work. At the Asbury Park Convention of the State Federation of Women's Clubs, Oct. 12, the editor of this page announced and ex-

plained National Art Week, and the club women expressed interest and promised cooperation. Governor Moore has been appealed to for a proclamation. Prominent stores have been requested to display paintings and sculptures in their windows. The Women's Club of Hackensack is featuring art at its district convention, Nov. 5. Charles Chapman is to be the main speaker and he will paint a landscape before the audience. Earle Hopper, Asbury Park Local Chapter Chairman, will take care of art along the shore, and is planning an exhibit in the Convention Hall Galleries during Art Week. There will be an exhibition of paintings by Monmouth County artists at the Spring Lake Community Club, sponsored and hung by the Interlaken Art Club.

Montclair, N. J. Museum of Art.—*The Annual New Jersey Art Exhibition*, sponsored by The New Jersey State Chapter of the League, with the cooperation of the Montclair Art Museum, will open during National Art Week, with a reception Sunday afternoon. Nov. 11, the exhibition will continue through Dec. 23.

League Department

[Continued from page 31]

verdict, propose to take the following steps:

(1) To urge such an appointment, but to recommend that said Minister of Fine Arts be a member of the President's cabinet rather than an Undersecretary attached to some existing department.

(2) That his appointment be non-partisan in character and as free as possible from political influence, both in politics as applied to patronage and as applied to art factions.

(3) That other art organizations be asked to cooperate and take independent action to the same end.

(4) That individual members of the American Artists' Professional League be urged to communicate with their respective Representatives and Senators in Congress requesting them to advance the project.

We would stress especially the importance of non-political (art) policy as the basic requisite in this matter.

New London Exhibition

Paintings by outstanding American artists comprise the November exhibit at the Lyman-Allyn Museum, New London, Conn. Winslow Ames, director, has made his selection at the Grand Central Art Galleries, New York.

Important names include the following: Max Bohm, Robert Brackman, Roy Brown, George DeForest Brush, Emil Carlsen, Dean Cornwell, Bruce Crane, Randall Davey, Charles H. Davis, Paul Dougherty, Maurice Fromkes, Charles W. Hawthorne, Eugene Higgins, John C. Johansen, Jerome Myers, Hobart Nichols, Howsep Pushman and Chauncey F. Ryder.

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154 West 57th Street, New York City

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NATIONAL ART WEEK

National Art Week is planned as an annual event, every year, the first week in November. It will so appear in the forthcoming calendar of the National Retail Dry Goods Association. The Georgia State Chairman, Miss Nell Van Hook, has already secured the promise of collaboration for its celebration in Atlanta in 1935.

NEW YORK EXAMPLE

The following letter has been sent to hundreds of art and civic organizations throughout the city and state:

"National Art Week, Nov. 5 to 12, 1934, is sponsored by the American Artists Professional League. Both President and Mrs. Roosevelt have expressed personal approval of the idea.

"Extensive plans to celebrate National Art Week have been made by State and Local Chairmen of the League in the following States: Oregon, Washington, Pennsylvania, New Jersey, Rhode Island, Missouri, Tennessee, Iowa, Kansas, Alabama, Oklahoma, Georgia.

"We enclose reprint of one of the League's pages in the Oct. 15th issue of THE ART DIGEST giving National Art Week plans of the Oregon State Chapter of the League.

"This is the first National Art Week.

"It is a great opportunity to make your local arts and crafts better known to all the people of your region.

"We ask you to rise to the opportunity. Do what you can to make Nov. 5 to 12, 1934, remembered. Begin now to plan for National Art Week, November, 1935. Show that you are FOR AMERICAN ART and help to win the regard of all America for AMERICAN ART!"

The Brooklyn Museum plans to feature National Art Week.

PENNSYLVANIA.—Under the able planning of the League's State Chairman, Mrs. James Bertram Hervey, 4940 Walnut St., Philadelphia, Pa., National Art Week has been most ably organized throughout Pennsylvania. Assisting her is an Executive Committee comprising Mrs. John Charles Runk, Mrs. Justin F. Cummings, Mrs. W. N. Conrad, Mrs. Ruter Springer, Mrs. John A. Borowski, Mrs. Clarence P. Franklin, Mrs. Alston B. Moulton.

Governor Gifford Pinchot has issued a state-

ment urging Pennsylvanians to support Fine Arts Week and kindly consented to our quoting "This movement to develop an appreciation of the work of our American artists should have our whole hearted support. More popular interest in the work of our own artists will aid in the development of our latent talent and the broadening of our national life."

TENNESSEE

Through Mrs. Louise B. Clark, State Chairman of the League, the Governor of Tennessee has made public the following statement:

The American Artists Professional League is sponsoring a National Art Week beginning Nov. 5 and extending through the 12th. It will be known as National Arts Week, and has the sponsorship of leading artists everywhere.

America has a leading place in art, and there is a growing interest in this activity. Through National Arts Week the achievements of Tennesseans in this field can be brought closer to the attention of our citizens through exhibitions and special activities of this kind.

I sincerely endorse this move. I think it is a fine thing for our arts to be brought to the attention of all citizens, and we hope that the exhibitions in the various galleries and schools will be visited by thousands of our people during this National Arts Week.

HILL McALLISTER, Governor.

OREGON

The Governor of Oregon has issued from the executive office the following statement to the press in regard to the observation of National Art Week:

All Oregonians are invited to give their support to the move sponsored by the American Artists' Professional League to set aside Nov. 5 as "National Art Week."

This should encourage our own artists who are engaged in creative work and should bring about a more intelligent and sympathetic public appreciation of the fine and applied arts.

I hope the schools, clubs and private citizens will join in making this observation a success.

JULIUS L. MEIER, Governor.

MINISTER OF FINE ARTS

*A Message from the National Chairman,
Mr. F. Ballard Williams*

To the Members of The American Artists' Professional League:

In the Spring of this year a referendum was submitted to you on the question, Shall the League urge the appointment of an Undersecretary of Fine Arts in our Federal Government? About 50 per cent of our membership voted, and of the votes received, more than 70 per cent registered in the affirmative. The National Executive Committee, acting on your

[Continued back on page 30]



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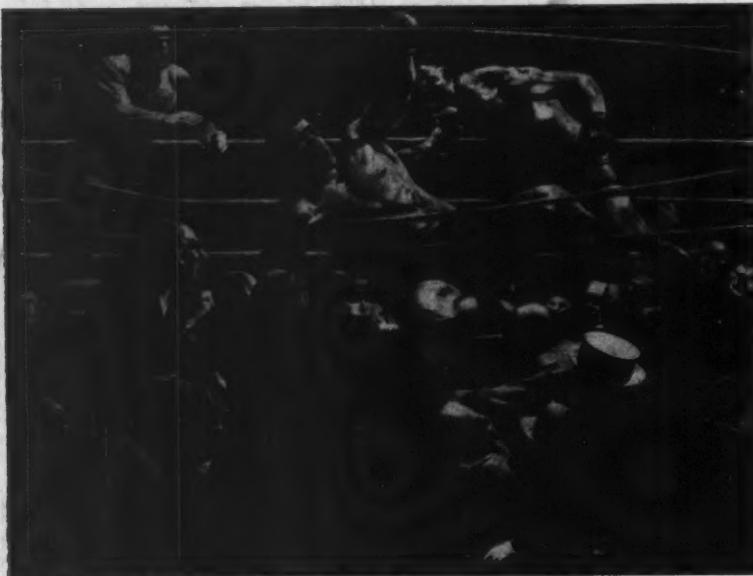
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Whitney Museum Shows the "Regional Art" of Philadelphia



"Baer-Carnera." A Lithograph by Robert Riggs.

Last season the Whitney Museum of American Art inaugurated a series of regional exhibitions with a view toward presenting, one by one, concise statements of the various tendencies of contemporary painting as produced in different localities throughout the country. The first of these exhibitions was devoted to the artists of Chicago. The second, on view until Nov. 22, presents a group of paintings and prints by prominent Philadelphians. Ranging from the abstract to the realist of realism, the 126 exhibits give a thoroughly comprehensive idea of what is being done in Philadelphia. In honor of Adolphe Borie, who died last May and who was originally invited to exhibit in the Philadelphia show, a special group of Borie paintings is included, loans from the Pennsylvania Museum and Mrs. Borie.

Stating the object of this series in the foreword to the catalogue, Juliana Force, director of the Whitney Museum, says: "Even though, geographically, Philadelphia is situated in close proximity to New York, it has had from the first its own cultural development separate from that of its larger neighbor. It has been our endeavor to make a selection of works by artists living and producing creative work in

Philadelphia or its vicinity, who although they may have been subjected to the multitudes of present day influences, both here and abroad, have become an integral part of the artistic life of their community."

Following is a list of the exhibitors: Yarnall Abbott, Weldon Bailey, Albert W. Barker, Morris Blackburn, Julius Bloch, Hugh Breckinridge, Alexey Brodovitch, Harry Brodsky, Arthur Carles, Charles T. Coiner, Henry Cooper, Wharton Esherick, Emlen Etting, Thomas Flavell, Allan Freelon, Paul Froelich, Walter Gardner, Grace Gemberling, Juliet W. Gross, Joseph Grossman, Samuel S. Heller, Joseph Hirsch, Earl Hortex, James House, Jr., Peter Hurd, Clayton E. Jenkins, Leon Karp, Leon Kelly, Earl Kerkam, Harry Kidd, Alice Riddle Kindler, John Kucera, Vincent La Badessa, Carl Lindborg, Wayne Martin, Antonia P. Martino, Virginia A. McCall, Henry McCarter, R. A. Darrah Miller, S. Walter Norris, Angelo Pinto, Biagio Pinto, Salvatore Pinto, Hobson Pittman, Henry C. Pitz, Herbert Pullinger, Robert Riggs, Raphael Sabatini, Laura Sacket, Albert B. Serwazi, Luigi Settanni, Matthew E. Sharpe, Adrian Siegel, Ellen C. Sinclair, S. Gordon Smyth, Elizabeth Sparhawk-Jones, Francis Speight, Benton Spruance,

"Vanishing Americans"

Marguerite Zorach, one of America's pioneers in the modern art movement, is holding a one-man show at the Downtown Galleries, New York, until Nov. 3. A descendant of a long line of New England mariners, many of whom have been masters of clippers and sailing ships, Mrs. Zorach was one of America's earliest exponents of modern art. Returning to America in 1911 after her studies in Paris, she was active in the great Armory Show in 1913, and has been connected with all the epoch making exhibitions which introduced modern art to the American public.

The present exhibition might be called the "American Scene and the American People," for she has chosen those subjects which are close to her daily life, the people of New England, her family, and the Maine landscape as seen under the cold blue northern light. Her pictures of "the vanishing Americans" of an older New England have about them a feel-

ing of unspoken tragedy, of the "quiet desperation" which Thoreau found in the lives of most people. They are gentle and melancholy portrayals, lighted occasionally with a gleam of quiet humor.

ART TO HEART TALKS

By A. Z. KRUSE

Painting boldly, freely and ignorantly is often on a par with loud, noisy orators who are neither inspired, prepared or equipped for their tasks. An idea completely thought out and planned, develops that kind of force which people so often refer to as great impromptu orations.

Just as there is a difference between being declamatory and noisy, so a painter, in order to have his canvas make sense, must think things out before he bangs brush marks boisterously into formless blotches of discordant blurs.

Frank Stamato, Alice Kent Stoddard, Kenneth Stuart, Walter Stuempfig, Jr., Carroll Tyson, Franklin C. Watkins, Vera White, Joseph Wood, Jr.

The Whitney Museum has announced its 1934-35 program, in which it continues its policy of bringing to the public outstanding work by American artists. Probably the most important of these events will be the second Biennial Exhibition of Contemporary American Paintings, scheduled to occupy the entire museum from Nov. 27 to Jan. 10. From this exhibition additional purchases will be made for the museum permanent collection.

Tapestries designed by Arthur B. Davies and made at the famous Gobelins Works in France will be shown in one gallery from Jan. 15 to Feb. 8. Until his death in 1924 Davies spent half of each year abroad, painting and supervising the weaving of these tapestries. They reflect many of the qualities of his paintings—purely poetic treatment, mystic atmosphere created by his choice of color harmonies and a nice sense of composition. Furthermore the Davies tapestries represent a new trend in the output of the Gobelins Works famous for their classic subjects in "the grand manner."

A selected group of paintings by Robert Loftin Newman (1827-1912) will be shown at the same time in another gallery, while paintings from the permanent collection will round out the exhibition. Incomplete showings of Newman's work have caused him to be styled the "American Diaz." The Whitney offers this more representative collection as an opportunity for reevaluation.

Abstract and non-representational paintings hold the scene, Feb. 12 to March 22, tracing the development of this style in America from the beginning of the century to the present.

The pendulum swings back to genre, March 16 to April 29, with paintings and prints revealing aspects of the American social scene both of a historical and contemporary character.

Lectures by distinguished authorities in art will be sponsored by the museum again this year. Scheduled to speak are: Philip N. Youtz, director of the Brooklyn Museum; Daniel Catton Rich, associate curator of painting at the Art Institute of Chicago; Edward Alden Jewell, art critic of the *New York Times*; A. Everett Austin, Jr., director of the Wadsworth Atheneum; William Murrell, author of a "History of American Graphic Humor" and C. Adolph Glassgold, of the Museum staff.

Farre, Air Painter, Dead

Ten years after the completion of his service as painter appointed by the French Government to record the air-fighting of the World War from the skies, Henri Farre died on Oct. 6 at his studio in Chicago. He received a gold medal for his portrait of Mme. Doumer, wife of the assassinated President of France, at the 1934 Salon des Artistes Francais.

"Lieut. Farre was a pioneer in the art of painting war pictures after aerial observation," says the *New York Times*. "He circled over the scene of action and, oblivious to the shells, noted the details, which he sketched as soon as he reached the ground. He never got a scratch."

In 1918 Farre came here at the direction of his government for an exhibition at the Anderson Galleries. Although he made his home in Chicago for the last ten years, most of his work was exhibited at the Paris Salons.

